CINEMATOGRAPH WEEKLY

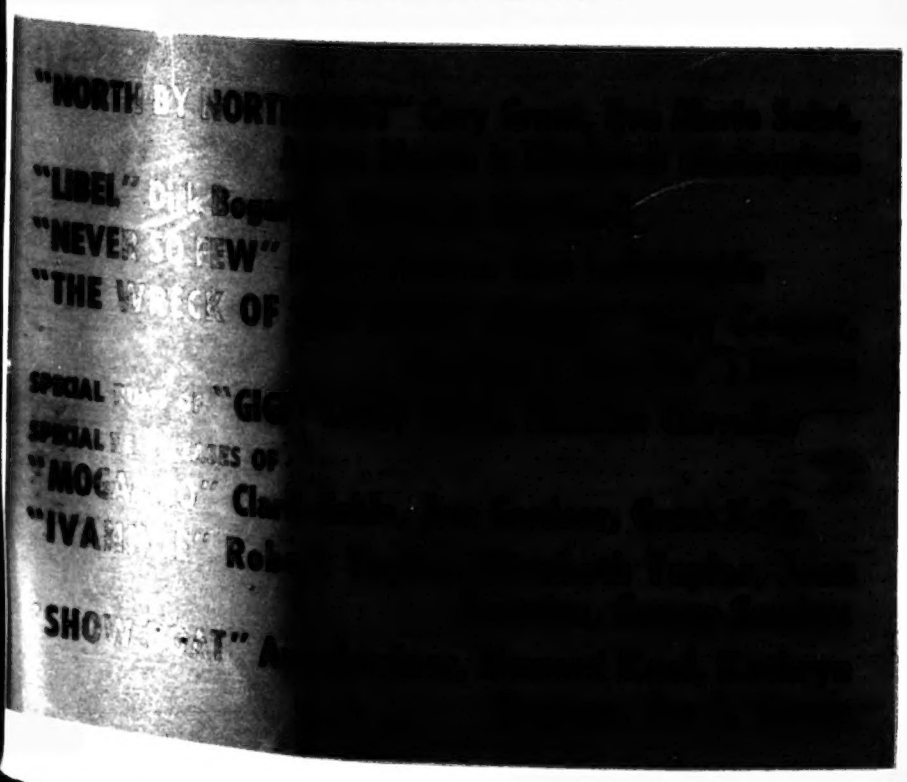
Kine Weekly

MARCH 3, 1960
Vol. 514 No. 2735
Registered at the G.P.O.
as a Newspaper
2/6
PER AN
HOR

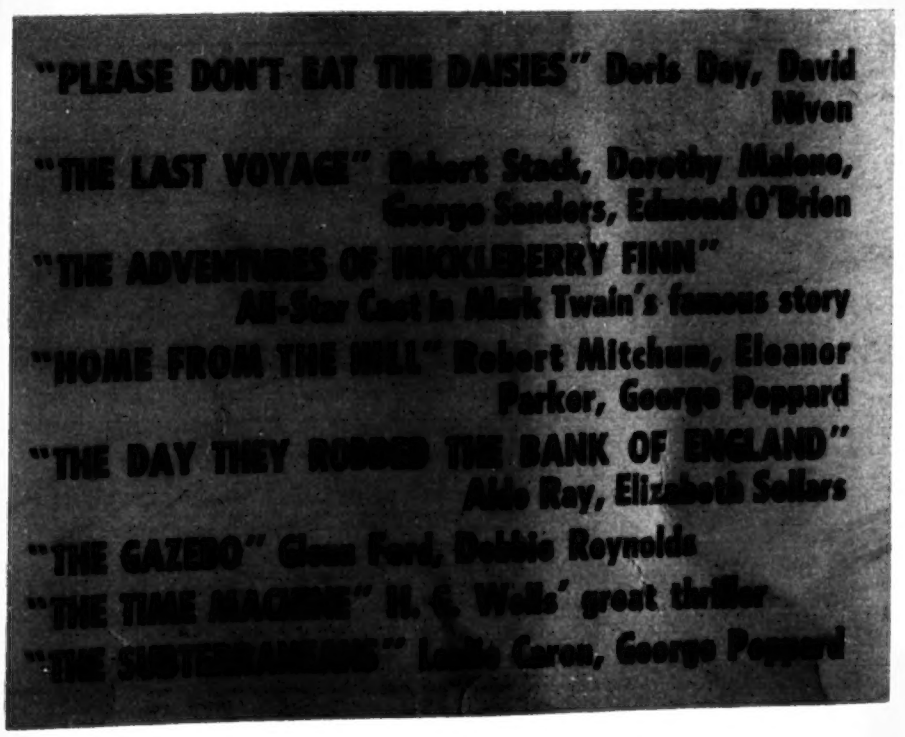
"Shake, Partner!

THE MOST MUTUALLY PROFITABLE FRIENDSHIP IN THE INDUSTRY IS ENTERING A NEW GOLDEN ERA . . . WITH:

THESE NOW!



THESE SOON!


"PLEASE DON'T EAT THE DAISIES" Doris Day, David Niven
"THE LAST VOYAGE" Robert Stack, Dorothy Malone, George Sanders, Edmond O'Brien
"THE ADVENTURES OF HUCKLEBERRY FINN"
All-Star Cast in Mark Twain's famous story
"HOME FROM THE HILL" Robert Mitchum, Eleanor Parker, George Peppard
"THE DAY THEY ROBBED THE BANK OF ENGLAND"
Aldo Ray, Elizabeth Sellars
"THE GAZEBO" Glenn Ford, Debbie Reynolds
"THE TIME MACHINE" H. G. Wells' great thriller
"THE SUBTERRANEANS" Leslie Caron, George Peppard

RANK CHIEFS G(
TO CARDIFF

F. L. Thomas, managing director of RFD, and Harold Boo[illegible], RFD general sales manager, wound-up their extensive three-w[illegible] Silver Jubilee tour of the company's branches in the UK and Irel[illegible] with a reception at Cardiff. Commenting on the tour, Mr. Boo[illegible]n said: " Mr. Thomas and I are delighted with the response rec[illegible]d from all our exhibitor friends. The tour was a marked succ[illegible] Left: J. Dooner (Dooner's Enterprises) and Marcus Goldblatt[illegible]rince of Wales, Cardiff)

Above: Ernie North (RFD branch manager, Cardiff), W. E. Willis (Willis Circuit), Harold Boodson (RFD general sales manager), A. Watts (W[illegible]shington, Penarth), P. Norman Wright (Lyceum, Newport); Julian Hodge (managing director of Withers Circuit) and F. L. Thomas (managing dire[illegible]or, RFD). Below: Marcus Goldblatt, W. J. Fooks (Park Hall, Cardiff, and secretary South Wales CEA) and F. L. Thomas; Mrs. W. K. Davies (Picton C[illegible]uit) with Harold Boodson

KINEMATOGRAPH WEEKLY, 3/3/60.

Kine Weekly

LARGEST NET SALE: OVER 4,700 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,735 Thursday, March 3, 1960 Vol. 514

News highlights . . .

Tory tax abolition feelers

SEVERA Tory MPs are collaborating to press the Chancellor, Mr. Amory, for abolition of cinema t They will tackle him on Tuesday (March 8).

Anthony (Yarmouth) will ask how much abolition would cost the Treasury in revenue. Ray Mawby West Country trade unionist for Totnes, Devon, will ask what representations have been de to Mr. Amory on behalf of small country places.

Has it no been urged, Mr. Mawby will say, that the tax should go because it is causing the closing down of small cinemas which are the only form of public entertainment in these rural areas.

Peter Emery, the new Tory MP for Reading, is more interested in the effect of tax on the production side of the film industry. On the same day he will ask the President of the Board of Trade, Mr. Maudling, how much foreign currency was earned by British films in 1956, 1957, 1958, and 1959.

SCMA amalgamation talks

THE QUESTION of an amalgamation of the SCMA with NATKE was due to be discussed yesterday, Wednesday, by representatives of the union with the CEA. NATKE general secretary, Sir Tom O'Brien, said the meeting was "in the nature of a courtesy to advise the CEA of my union's recent discussions with the managers and to examine all the factors involved."

The agreements with the CEA would, it is understood, be a barrier to an immediate amalgamation of the SCMA with NATKE.

Extra holidays for long service

SOME distribution company workers are to get longer holidays under an agreement reached between the RS and NATKE. Employees with seven or more years' service with the same company will get an additional day's holiday, plus a day for every completed year of service over seven rs.

Under th greement, reached before the KRS-NATKE wage talks were adjourned until after the bu t, but not confirmed until this week, the maximum number of extra days will be five in a one year.

All addi l holiday entitlement has to be taken at the employer's discretion and normally after recognised holiday period—April 1 to October 31.

Bid o avert strike in U.S

LEADE f the American Screen Actors' Guild and the Motion Picture Producers' Association we e to meet again this week in a bid to avert the actors' strike, scheduled to begin next Mon March 7.

In the time, the American Musicians' Union has pledged its support for the actors in their d ds for a share of the profits from post-1948 films sold to TV. And Joseph R. Vogel has d that he expects a long strike if the actors' guild is adamant in its demands. This week versal-International reached an agreement with the Writers' Guild of America —on strik ce January 16 calling for a share in the profits from films sold to television. They will wo per cent. of the receipts from sales of post-1948 cinema films to television or pay-TV er 40 per cent. has been deducted by U-I for distribution and other costs. The agreemen U-I breaks the solid producer-distributor front in the dispute.

Under ntract, negotiations can be reopened after two years three months if U-I produces an s solely for pay-TV.

It is re d, also, that the American union, IATSE, is to ask U-I for payments for work done on 1948 films to go into pension funds.

Concentrate on getting back the customers

GIVEN a higher level of admissions and a greater number of films, many of the problems which caused exhibitors most difficulty would disappear overnight.

CEA general secretary Ellis Pinkney states this in the association's annual report. And he adds: "It could well be asked, bearing this in mind, whether the trade, immersed in all its subsidiary problems, has been unable to apply itself to solving its primary difficulty—the need for a higher level of attendances."

Last year, Mr. Pinkney comments, produced more problems for the trade than any other, all of them stemming from, or being aggravated by, falling admissions and decreased product.

Rebate scheme

Dealing with the £20 rebate scheme, the report states that at the time of going to press 1,043 exhibitors were taking part. Of these 764 were entitled to retain the whole rebate. The remainder kept one half—the other half in appropriate cases being shared with the renter.

Commenting on the association's review of the production levy, the report adds: "In spite of the general concern, it seems clear that the great majority of exhibitors accept, even though reluctantly, the fact that British film production must receive some financial support.

"On the other hand, there is a good deal of feeling that the manner in which support is provided could be more fairly shared amongst exhibitors according to their ability to pay and the extent to which they are able to show the films which they support."

Also, some criticism from the point of view of distribution of the levy was expected.

Although the total membership of the association fell from 3,612 at the end of 1958 to 3,217—due mainly to cinema closures—the overall representation rose by one per cent. Of the total number of cinemas operating at the end of 1959, the membership represented 92.8 per cent. against the 1958 percentage of 91.8 per cent.

The loss of 368 of the members was due to cinema closures, 28 resigned and 23 were deleted because of non-payment of subscriptions. One cinema was closed on account of fire and another changed over to live shows.

The number of resignations was almost balanced by the total number of new members—26. It is stated in the report that it was not believed that the resignations were due to any issues of principle—in many cases the only factor was the inability to afford a CEA subscription.

Viewpoint

APPEALING TO THE FAMILY

THE annual CEA report cites falling attendances and shortage of product as the root causes of all the trade problems encountered during the past year.

The report then poses a question. Has the industry, immersed in subsidiary problems, been unable to apply itself to solving its primary difficulty—the need for a higher level of attendances?

This, perhaps, is an over-simplification. But there is no doubt that the industry's fundamental problem is the decline in the availability of high quality product—particularly from the U.S.

The reduction in the flow in the U.S production pipeline is of as much concern to American exhibitors as it is to their contemporaries on this side of the Atlantic. The question is being vigorously tackled by the influential American exhibitor organisation, TOA, which is having a series of meetings with the producers.

The exhibitor problems created by the decline in production in America have been further aggravated by the tendency to produce films specifically for sections of our audiences rather than subjects with the widest possible appeal.

Last week James Pattinson of 20th-Fox, entertaining the national film critics, spoke of a renaissance of family entertainment following the prediction by Spyros Skouras of a trend towards this type of production. It is worth repeating that 20th-Fox is planning the release of at least one family picture every month. This move is to be applauded and it is an encouraging sign if it reflects a general trend.

It is a truism that the industry was established as the foremost medium of entertainment by catering for the family trade.

The way to deal with falling attendances is surely to set out to make pictures that will attract the largest possible audiences — that means family entertainment of the highest possible quality. And in sufficient quantity to meet the needs of exhibitors.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, WC2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

MPs INTERESTED in films are cheered rather than discouraged about the prospects for cinema tax abolition by the government's current kite flying about next month's budget.

An impression Ministers have set out to correct, following the bank rate rise from 4 to 5 per cent., is that there can be any big tax reductions this year.

This is partly to cover up for big increases in government expenditure, notably on defence but also genuinely to clamp down any danger of inflation.

Therefore, say the optimists, there will be room for a few small selective cuts to taxes—such as cinema tax—which would definitely help industry and employment rather than lead to a riot of spending.

Inquiries among MPs of all parties show that this is mainly a Conservative view.

Labour MPs at this stage prefer the theory that Mr. Amory will make no concessions to the film industry—but seek greater justice by devising a new tax on television.

This would also have the advantage of raising new revenue by tapping the fabulous profits of the TV programme companies.

Government circles, always tight-lipped before the budget, are excelling themselves in taciturnity this Spring.

\+ + +

THE meeting of the BFPA council on Wednesday dealt with a very full agenda.

FIDO was listed as the first subject and the council was expected to give full consideration to the proposals of the Federation of Film Unions for keeping films off television, the exploratory talks held under the auspices of FIDO and subsequent developments.

Little has emerged from the early deliberations of the FFU's policy document. But it is generally thought that it is a matter that should be channelled through the committee of the five trade associations, which meets on March 23.

\+ + +

IT HAS been the year of the smaller exhibitor in the affairs of the CEA. That this is so is apparent in studying the annual report, prepared by Ellis Pinkney, for submission to the AGM next week.

In the preamble, the report points out that "whilst the endeavours of the association have, as always, been on behalf of all its members, it is in the field of the smaller exhibitor that some of the most valuable work has been done."

Bearing in mind the £20 tax rebate concession, the subsequent agreement with the KRS, and the outcome of the difficult negotiations with the PRS, the smaller exhibitor can indeed count his blessings.

\+ + +

THE report, of course, largely covers what is now history. But it does, here and there, offer pertinent comment on current trade problems.

The production levy, for example, which becomes an increasingly delicate issue b[etween] the producers and exhibitors.

The report observes: "Unfortunat[ely] many exhibitors feel that there is a great lack [of] mutual understanding between themselves and [the] British producers in regard to the levy, resultin[g] in a too ready acceptance of a substantial levy [ra]ised without proper appreciation of the difficulti[es] of those who have to find the money."

The report goes on to suggest: "[a] greater realisation on the part of producers [as] to the difficulty of exhibitors in making ends meet, which is now more acute than that [of] the producers themselves, would go a long way to improving relationships."

This indeed is a challenge to the producers and sets a task of delicate diplomacy for Alfred Davis when he assumes the CEA presidency next week.

\+ + +

ALTHOUGH the path of the joint committee of the CEA and KRS is not always without its thorny hazards, the report, in dealing with this aspect of the work, notes: ". . . it is felt that reference should be made to the considerably improved relationship which now exists between the two bodies."

And with that compliment offered, it is hoped "that the new spirit which is abroad will continue and increase."

The state of the CEA roll call at the end of 1959 reflects a reasonably well-satisfied membership in very difficult times, for although the number had declined by 395, largely the result of cinema closures, the CEA representation of the total number of cinemas operating increased by 1 per cent. to 92.8 per cent.

\+ + +

THE decision to change the title of [the] Loews Corporation to Metro-Goldwyn-May[er]—a title with which we are more familiar over [here]—has been endorsed by the stockholders.

And so one illustrious family name [disappears] from a major American institution in [favour of] the title of a subsidiary corporation.

Following the divorcement of the [new] production-distribution and theatre interes[ts and the] change in control, the adoption of the [MGM title] removes the chance of confusion that [sometimes] arises abroad in identifying the parent [with the] off-spring. And, of course, it directly [associates] the parent with the trade mark that [is familiar] throughout the world.

\+ + +

THE cabled report of the meeti[ng hints at] further diversification of Metro's in[terests into] the field of mass merchandising to the [public, and] the redevelopment of 40 to 50 acres [of studio] property.

Stockholders were also told that t[he London] County Council was expected to app[rove the re]development plans for the Empire site [which pro]vides for a smaller theatre for Metro [operation].

The 15-man board was re-elected [and a 30] cent. dividend approved. The me[eting also]

approved a … for granting restricted stock options to … employees but defeated a cumulative voting … osal.

+ +

THE im… ce which Columbia attaches to the overse… arkets is emphasised by the appointmen… Mo Rothman as executive vice-president … international distribution subsidiary. H… considerable experience of the markets in … pe and the Middle East.

In anno… the appointment, Columbia Internation… resident, Lacy Kastner, said that the post fi… by Mo Rothman has been newly created to … et the situation created by Columbia's … reased activity overseas.

The pare… rporation has a programme for the release … t least 37 top pictures this year and has an … 26 features on the schedule for production … 960.

Rothman … to Columbia with a reputation as one of U… liveliest overseas executives. After acting as … sentative for producer Edward Small, Roth… joined UA in 1952 as assistant Continental … nager. Three years later he was appointed s… manager for the Continent and the Near Ea… and in 1957 he was promoted to the post of … ontinental manager for the same territory.

With Co…mbia's growing interest in Europe, his experien… will be of great value.

+ + +

THE appointment of Tony Haynes as managing director of National Screen Services was formally approved at the company's board meeting last week.

The appointment is confirmed in a statement from National Screen Services Corporation, the U.S parent of the British company.

Tony Haynes thus fills the post formerly occupied by the late Arnold Williams who was forced, through ill health, to resign from the company shortly before his death.

Tony has, of course, been largely responsible for the day-to-day operations of the company since he was appointed general manager.

Apart from servicing the industry with screen trailers, the company is also doing considerable business with its sales aids service for distributing companies and, in recent times, this facet of the company's operations has been considerably extended under Tony's direction.

+ +

ALTHOU… " Room at the Top " is up against for… ble competition in the Academy Awards sta… all at British Lion are delighted with the re… ition the picture has achieved in the pre-aw… nominations.

The Ro… picture has won no fewer than six nomina… s—the highest number accorded to a British… n.

It is also… first British film to receive nominations for… four most coveted Oscar awards—the best pi… the best direction and the best performanc… the male and female stars.

+ +

COLU… executives are no less excited about th… pany's Oscar prospects with 14 nominatio… its credit.

Premin… " Anatomy of a Murder," with seven no… ons, leads the Columbia runners.

Goldw… " Porgy and Bess " was accorded four, " … st Angry Man "—the Royal Performance … —received two, " Suddenly Last Summer … three and one each go to " Golden Fish " … best short live action subject of foreign … ategory) and " Strange Are the Ways of … " for the best song, " The Young Land."

MGM's Alfred Hitchcock production " North By Northwest " opened to record-breaking business at the Ambassador, Dublin, following the charity opening in aid of the Irish Red Cross Society. Among the guests at the opening were Sean Lemass, Prime Minister of Ireland; Sean McEntee, deputy Prime Minister, and cabinet minsters. Douglas King, MGM general sales manager, and Ronald Lee, director of publicity, advertising and exploitation, were there. Picture shows the deputy Prime Minister and Mrs. Leslie Bean T. de Barra, chairman of the Irish Red Cross Society, talking with Mr. King

IT LOOKS as though Anglo Amalgamated has another top bracket, box-office money-spinner in " Carry on Constable," the latest of the genre from Peter Rogers.

Despite the fact that the critics are becoming a little jaded with the " Carry On . . ." diet, the film is furthering the tradition at the Plaza, Piccadilly, where it got off to a very good start following the premiere on Thursday. And it finished the week way ahead of any of the previous " Carry On . . ." pictures shown in the West End, including " Nurse."

Moreover, the film has made its mark at the six pre-release engagements on the ABC circuit in the provinces.

In fact, it has broken the box-office records for Anglo pictures in every one of the situations—Leeds, Bradford, Dewsbury, Huddersfield, Nottingham and Cambridge. And this in spite of the fact that we had the first touch of Spring on Sunday.

This promises to be another winner for the ABC circuit which generally releases the picture starting on April 11.

+ + +

INEVITABLY there was disappointment that the Duke of Edinburgh was unable to attend the charity premiere of Bryanston's first production. " The Battle of the Sexes," at the Marble Arch Odeon.

None the less the occasion was highly impressive. And there was very much the feeling of a royal event heightened by the band of the Scots Guards and the fanfare by the Herald Trumpeters of the Royal Artillery.

A message from the Duke of Edinburgh, relayed by Sir John Hunt, indicated he wanted the evening to be as enjoyable as planned. And not to be overshadowed by the sad circumstances which prevented him from being present.

It would have been difficult not to enjoy the evening. Monja Danischewsky's production, which he scripted from James Thurber's short story " The Catbird Seat," was well received. The applause was loud, long and more than gratifying to Sir Michael Balcon and Maxwell Setton who head the newly set up Bryanston producers' co-operative.

The evening was equally gratifying to the organisers of the Duke of Edinburgh's Award Scheme and the Refugee Boys' and Girls' Clubs in Israel; the premiere resulted in £13,000 being split between the two worthy causes.

Although the picture did not break records immediately following the opening, the figures for the week-end were very substantial indeed.

+ + +

IN LONDON earlier this week was 28-year-old Francois Truffaut, the French producer-director responsible for a film-world phenomena—the picture made to prove a personal theory which turned out a box-office success.

The picture, " Les Quatre Cents Coups " (" The 400 Blows "), is to be distributed in this country by Curzon Films and will open at the Curzon cinema on Monday before going on provincial release.

Truffaut started his career as a film journalist of the most outspoken kind. He attacked everything he thought inferior in film production. Rapidly he gained a reputation as the most searing critic in France.

" I found no truth in pictures," he said, " either in the script or the interpretation." So he made " Les Quatre Cents Coups."

Completed just a year ago it has already recovered more than ten times its production costs, and has been sold to fourteen countries.

The film has gained a number of honours: best direction at the 1959 Cannes Film Festival; the American Joseph Burstyn Award for the best foreign film of 1959 (the film is now in its 14th week in New York); it shared the " Prix Melies " in France with " Hiroshima Mon Amour " as best film of the year and was also awarded the Prix de l'Office Catholique International du Cinema.

+ + +

LIKEABLE Australian personality Chips Rafferty is performing a useful public relations stint for ABPC.

He enjoyed a popular reception at the North Staffs CEA branch's annual banquet and ball, where I met him recently, and in between shooting scenes for " The Sundowners " at the Associated British studios at Elstree. Chips has been making a series of personal appearances at ABC minors' matinees in the London area.

One effect has been an increase in attendance at the performances.—**The Stroller.**

News of the Week

New amendments to Films Bill in Lords

A NEW sub-clause to the effect that newsreels, to qualify for registration, must not run for more than 15 minutes, is among several amendments tabled by Lord Shepherd for the committee stage of the Films Bill in the House of Lords on March 7.

Lord Shepherd will also be proposing new clauses that would have the effect of requiring repayment of production fund benefits if films were sold to television within five years of their date of registration; and which would bring the BBC and television programme contractors within the scope of the 1938 Films Act, classing them, to all intents and purposes, as "exhibitors."

Lord Shepherd has yet another new clause to add after Clause 15 of the Bill, to the effect that a film made in the Republic of Ireland shall not be treated as if it had been made outside the Republic.

He also wants to change the title of the Bill so that it amends all the Films Acts from 1938 to 1957.

A joint motion by Lords Archibald and Westwood seeks to exclude newsreels from levy benefits whilst retaining their qualifications as quota.

Lord Archibald also wants Clause 11 (films using old material) amended so that alterations made to the playing time within three months of the date of the original registration "shall be ignored."

Another amendment by Lord Archibald seeks to repeal that part of the 1935 Act which excuses quota failure for reasons beyond the control of the defaulter.

Yet another new clause by Lord Archibald aims at altering the constitution of the Films Council by increasing the number of representatives of makers of British films from four to seven and insisting that at least three of these "shall have no interest in the exhibition or distribution of films."

Middlesex cuts S.O levy by third

THE Middlesex County Council entertainments licensing committee has decided to reduce the Sunday opening charity contribution in its area by a third from June 1. And, reporting the decision, the committee chairman, Mary E. Soall, states that the matter will be looked into again in a year.

As a result of the cut, the present annual flat rate payment of £20,000 will be reduced to £13,333 6s. 8d. of which £12,666 13s. 4d. will be for charity and £666 13s. 4d. for the Cinematograph Fund.

The figure of £20,000 a year has operated since January 1, 1954.

After summarising the history of the levy, the report states that the committee considered a detailed submission from the CEA for a reduction and also received a deputation from the association in support of the application.

The grounds submitted by the association for a further reduction were that the cinema industry was not the prosperous trade it once was; that there was an accelerated rate of decline which still continued. Cinemas continued to close each year and admissions and net takings continued to to fall, it was submitted.

Against the record of declining takings was a pattern of rising operating costs, most of which were fixed and did not decline with admission takings.

Lyons new subsidiary for confectionery

A SEPARATE subsidiary company, Rolls Confectionery Ltd., has been set up by J. Lyons and Co. It will exploit new confectionery lines and also take over the production of the existing range of Lyons confectionery as from April 1 this year.

Chairman of the new company is N. L. Salmon; managing director, G. K. Lawrence; marketing director, S. R. Dorizzi; sales director, A. McIndoe, and commercial director, N. Pringle.

Distribution of the product will not be affected by the change.

Competition results

RESULT of the Variety Club's annual dinner and dance car draw is as follows:

Mr. Newfeld (ticket 6931): car; David Lannon (ticket 8130): diamond brooch; Mrs. E. Gelardi (ticket 24858): two BOAC tickets to Rome: Alan Fairley (ticket 18659): TV set; Mrs. Gordon (ticket 22339); mink cravat; S. Eckman, Jr. (ticket 21199): poodle.

Lecture on recording

J. M. CARSON of CMA will lecture on "Audio and Video Magnetic Recording and Reproduction" at the Royal Photographic Society, 16, Princes Gate, S.W.7, on Friday (March 4), at 7 p.m. (refreshments from 6.15). All members of the industry who are interested in the subject are welcome.

CEA BRANCH REPORTS

Burden too heavy for exhibitors

SCOTTISH. — Exhibitors' payments to the British Film Production Fund should be abolished "because they are no longer able to pay these sums out of their gross takings and keep their cinemas open."

This is the first point in a report made by a Scottish CEA branch sub-committee submitted to the London committee.

The report also makes the following five points on the production levy:

(1) If the government is sure that the subsidy of British films is necessary for overseas pub-

continued on page 29

MGM's 'Ben-H… wins 12 Osca… nominations

MGM's William Wyler presentati… "Ben-Hur" has been awarded 12 Oscar no… nations, including one in the coveted "Best F… of the Year" category.

Columbia's "Anatomy of a Mu…r," has seven nominations and British Lion's "Room at the Top" has six.

The major nominations were pub…shed last week. Here are the rest.

Best art direction of a black-and-white picture: "Career," Hal Wallis Prods., Paramount. Hal Pereira and Walter Tyler. Set Decoration: Sam Comer and Arthur Krams. "The Diary of Anne Frank," 20th Century-Fox. Lyle R. Wheeler and George W. Davis. Set Decoration: Walter M. Scott and Stuart A. Reiss. "The Last Angry Man," Fred Kohlmar Prods., Columbia. Carl Anderson. Set Decoration: William Kiernan. "Some Like it Hot," Ashton Prods. and The Mirisch Co., United Artists. Ted Haworth. Set Decoration: Edward G. Boyle. "Suddenly, Last Summer," Horizon Prod., Columbia. Oliver Messel and William Kellner. Set Decoration: Scot Slimon.

Best art direction of a colour picture: "Ben-Hur," MGM. William A. Horning and Edward Carfagno. Set Decoration: Hugh Hunt. "The Big Fisherman," Rowland V. Lee Prods., Buena Vista Film Distribution Co. John DeCuir. Set Decoration: Julia Heron. "Journey to the Centre of the Earth." Joseph M. Schenck Enterprises and Cooga Mooga Film Prods., 20th Century-Fox. Lyle R. Wheeler, Franz Bachelin and Herman A. Blumenthal. Set Decoration: Walter M. Scott and Joseph Kish. "North by Northwest," MGM. William A. Horning. Robert Boyle and Merrill Pye. Set Decoration: Henry Grace and Frank McKelvy. "Pillow Talk," Arwin Prods., Universal-International. Richard H. Riedel. Set Decoration: Russell A. Gausman and Ruby R. Levitt.

Best cinematography of a black-and-white picture: "Anatomy of a Murder," Otto …reminger, Columbia. Photographed by Sa… Leavitt. "Career," photographed by Joseph …LaShelle. "The Diary of Anne Frank," photo… phed by William C. Mellor. "Some Like … Hot." photographed by Charles Lang. "The Young Philadelphians," Warner, ph…graphed by Harry Stradling, Sr.

Best cinematography of a colour picture: "Ben-Hur," photographed by Robert … Surtees. "The Big Fisherman," photographe… by Lee Garmes. "The Five Pennies," De… Prod., Paramount. Photographed by Daniel … Fapp. "The Nun's Story," photographed … Franz Planer. "Porgy and Bess," Samuel … Goldwyn Prods., Columbia. Photographed … Leon Shamroy.

Best costume design of a black-and-white picture: "Career," Edith Head. "The … iary of Anne Frank," Charles LeMaire and … Wills. "The Gazebo," Avon Prod., MG… Helen Rose. "Some Like it Hot," Orry-K… "The Young Philadelphians," Howard Sho…

Best costume design of a colour picture: "Ben-Hur," Elizabeth Haffenden. … Best of Everything," Company of A… 20th Century-Fox. Adele Palmer. "The … Fisher-

continued on page 29

20TH CENTURY-FOX

IS PROUD TO BE ABLE
TO OFFER TO EXHIBITORS
A GREAT LINE-UP OF
PICTURES SUITABLE FOR
FAMILY AUDIENCES
IN EVERY TYPE
OF SITUATION!

U

THERE'S BIG FAMILY B S

KENNETH MORE
DANA WYNTER

in John Brabourne's production

SINK THE BISMARCK!

'U'

A BRITISH PICTURE

Directed by Lewis Gilbert

NOW IN ITS 4th GREAT WEEK AT THE ODEON LEICESTER SQ. APRIL 4 ON RANK RELEASE!

LORDS OF THE FOREST

DESCRIBED BY THE CRITICS AS THE GREATEST ANIMAL FILM OF THEM ALL. RAN FOR 9 SENSATIONAL WEEKS AT THE RIALTO COVENTRY ST.

JULES VERNE'S

JOURNEY TO THE CENTRE OF THE EARTH

'U'

Colour by DE LUXE

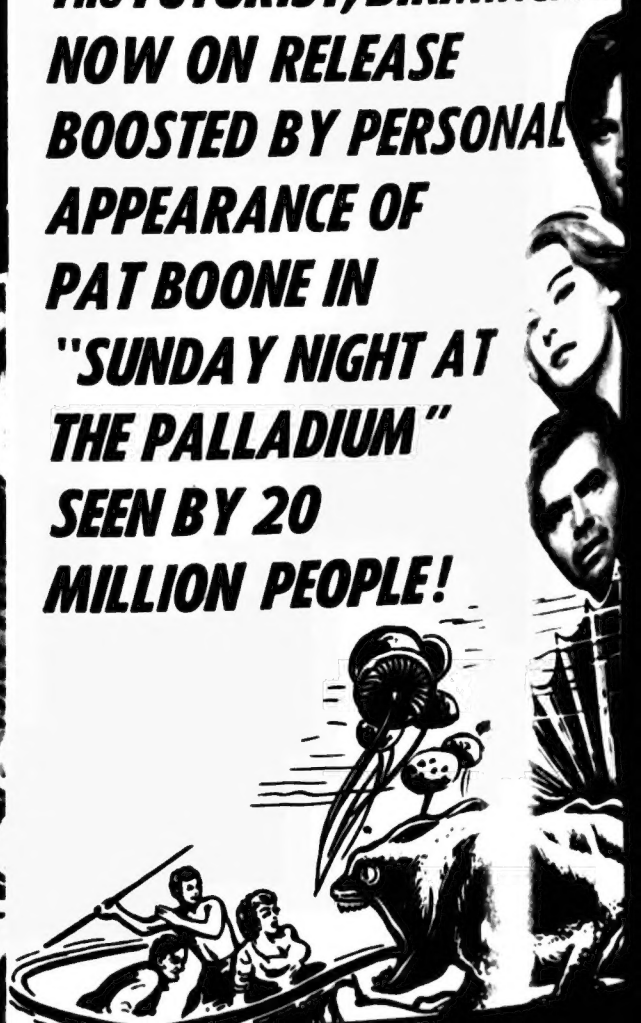
starring

PAT BOONE
JAMES MASON
ARLENE DAHL
DIANE BAKER

Produced by Charles Brackett

Directed by Henry Levin

BROKE ALL RECORDS AT The FUTURIST, BIRMINGHAM NOW ON RELEASE BOOSTED BY PERSONAL APPEARANCE OF PAT BOONE IN "SUNDAY NIGHT AT THE PALLADIUM" SEEN BY 20 MILLION PEOPLE!



S ES FOR YOU IN U...

A DOG OF FLANDERS

NOW AT THE RIALTO, COVENTRY ST.

70 MINUTES OF SIDE-SPLITTING COMEDY!

ROBERT YOUNGSON'S

WHEN COMEDY WAS KING

U

CHARLIE CHAPLIN · LAUREL & HARDY · BUSTER KEATON
WALLACE BEERY
FATTY ARBUCKLE &
MABEL NORMAND
CHARLIE CHASE
GLORIA SWANSON
THE KEYSTONE COPS
THE SENNETT GIRLS
and many, many more

THE ALL-TIME GREAT COMEDIANS IN THEIR ALL-TIME GREATEST MOMENTS!

THE FABULOUS FABIAN — HE'S THE TOPS WITH THE TEENAGERS!

HOUND DOG MAN

COMING SOON!

...AND NOW IN PRODUCTION...

THE GREAT BIBLICAL SUCCESSOR TO "THE ROB

COLOUR BY DE LUXE

starring

ELANA EDEN · STUART WHITMAN · ZIVA RODANN · THAYER DAVID

Produced by SAMUEL ENGEL · Directed by HENRY KOSTER

A GAY NEW MUSICAL

COLOUR BY DE LUXE

starring

BING CROSBY · FABIAN · NICOLE MAUREY · TUESDAY WELD

Produced by CHARLES BRACKETT · Directed by BLAKE EDWARDS

CONAN DOYLE'S OUTSTANDING ADVENTURE

COLOUR BY DE LUXE

starring

MICHAEL RENNIE · JILL ST. JOHN · DAVID HEDISON

Produced and Directed by IRWIN ALLEN

There's no Family Product Shortage
when You do Business with 20th!

World Market

Screen actors vote strike call midnight on March 7

NEW YORK.—The Screen Actors Guild has announced it will call a strike against film producers at midnight on March 7. It will not affect TV production, filmed or live, it was claimed.

The strike call is in line with a poll taken of the membership numbering 14,000 wherein the board was authorised to call a strike at its discretion.

Principal disagreement between guild and the producers concerns the sale of post-48 films to TV wherein SAG members want to be paid a percentage of the sales as well as residual benefits on future films. The producers are standing firm on their refusal to pay twice for an assignment.

The action, it is estimated, could stop 20 features now in production and there is little hope that any of these will be fully completed before the strike hits them.

A meeting had been set prior to the strike call for late last week between the SAG and the AMPP.

The situation may be further complicated, for the Directors Guild of America is seeking a new contract to replace the present one which expires on April 30. They, too, are asking for post-48 participation.

\+ + +

GEORGE P. SKOURAS, president of United Artists Theatre Circuit and Magna Theatres, has estimated Fox's "Can Can" will come through with a world-wide gross of 45 million dollars or a net of 20 millions in film income.

\+ + +

INDUSTRY representatives in Washington acted to safeguard by-product monies amounting to millions each year when proposed changes were sought for the copyright law in Congress. The by-products referred to are the toys and other novelties which are tied in with pictures and film characters.

The present law protects the figures and images so manufactured for 28-year periods.

There is no such adequate protection in other industries such as dress, textile and household manufacture and there has been pirating.

The new amendment would give wider protection, but would reduce the period of protection to five years, which was the main point of objection.—**Mel Kaufman.**

Feature production down in Germany

BONN.—West German feature film production declined from an annual total of 115 in 1958 to a mere 104 last year. This appears from official German statistics for 1959 published recently.

While in 1[illegible] the total was made up by 17 international co-productions in which German companies participated, plus 98 all-German pictures, the co-production share increased to 21 last year, while the number of all-German pictures declined to 8[illegible]. The number of colour films went down from 54 to 38.

The decline is explained by German industry speakers, who blame both television and higher production costs without higher sums for financing.

Quality standards went up in 1959. The official "valuable" seal was given to 89 pictures, compared with only 57 one year before.

Export earnings went up from 25,790,000 deutschmarks to an estimated 30,000,000 deutschmarks last year. Imported pictures cost some 122,530,000 deutschmarks.

Motion picture attendances have been declining since 1957. The decline rate in that year was 2 per cent.; in 1958 it was 6 per cent.

There are no complete figures available for all of 1959. However, there is a statistical survey which covers 50 largest West German cities during the first half of 1959. According to the survey, motion picture admissions in the 50 German cities went down from 145,500,000 to 127,200,000 within 12 months, despite the fact that the total number of cinemas increased by 25 to an overall total of 1,677.

Admission prices went up from an average of DM 1.27 to DM 1.35. Number of motion picture admissions per head of the population went down from 15.1 to 14 in the period.

In 1958, German exhibitors paid some 142,500,000 deutschmarks in entertainments tax.

Rental income of distributors operating in West Germany and in West Berlin was still increasing slightly in 1958. The total went up from 361,200,000 deutschmarks to 365,600,000 deutschmarks in that year.

First estimates for 1959 indicate that distribution grosses went into a slight downward trend last year, for the first time since the end of the war.

There were 553 feature films on release in West Germany and in West Berlin during the 1957-1958 season. Imported films made up a share of 446 out of the total. Hollywood again was the largest supplier of motion pictures during the period (233 features). Other sources of origin were France (67), Britain (49), Italy (37) and Austria (26).

\+ + +

THE East German state-owned Progress distribution set-up has announced a total of 125 feature films for the current year. Twenty-eight features out of the total are planned to come from East Germany's own state-owned DEFA studios.

The rest will be imported. There are few films from Western countries and most Western pictures come from France.

For the first time in a long period a Hollywood film is on the list—"Trapeze."

\+ + +

THE 1,700 theatre owners in North Rhine. Westphalia, heaviest populated West German Land (federal state), have started an all-out campaign for the abolition of the entertainments tax in the area.

There are now 1.4 million TV sets in operation in the area. Five million people are watching TV every evening, according to the German exhibitors' association.

Admission declined by some 35 to 40 per cent. since 1957.—**Gustav Genschow.**

Government increases Cannes subsidy

PARIS.—The Cannes Film Festival has chosen MGM's "Ben-Hur" for its grand opening on May 4. The film, like Mike Todd's "Around the World in 80 Days," will be "hors concours."

Already 18 countries have decided to participate, the latest being Nationalist China and Switzerland.

The government has increased its subsidy to the festival, which will amount, this year, to £70,000. The town of Cannes will contribute almost £20,000.

The European Radiodiffusion Union will hold its own festival at the same time and will offer the grand Eurovision prize for the best TV film.

This festival, which will be held from May 13 to 18, will be open only to TV film producers. No advertising films will be permitted.

Other conditions are as follow: 1.—The films must have been made within the preceding 12 months; 2.—Must not have been shown in any European country outside the country of origin; 3.—Must not have been entered for any other festival or international competition.

Each country will be allowed one film only, and this must not run for less than 13 minutes.

The jury will comprise nine members. Four will be named by the organisers, three by the Council of the Cannes Film Festival and two by the TV International.

\+ + +

THE French cinema lost one of its most outstanding directors, Jacques Becker, this week. He died at the age of 53.

Becker was assistant to Jean Renoir for six years and made his first film in Nice in 1942, during the Occupation.

His best known films, which received worldwide praise, were "Goupy Mains Rouges," "Antoine et Antoinette," "Edouard and Caroline" and, of course, "Casque d'Or," released abroad as "Golden Marie."—**Henry Kahn.**

The Irish censor rejects 59

DUBLIN.—During 1959 the Irish censor, Liam O'Hara passed 1,094 pictures. A further 196 were passed with cuts, and 59 rejected.

The appeals board reversed the censor's decision in three cases, and passed three other appeals after cuts had been made.

The total footage submitted was 3,829,418, made up as follows: drama and variety, 3,586,588ft.; interest and topical, 237,515ft.; educational, 5,315.

A break-down of films over 2,000ft. in length shows that 292 were American, 107 British, and 43 Continental.—**Maxwell Sweeney.**

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Your Films

—by JOSH BILLINGS

West End

LAST WEEK "The Battle of the Sexes" (British Lion—British) stole most of the thunder. Peter Sellers' latest comedy met with some criticism, but by and large notices were more than favourable.

Frankly, I found the film a trifle stodgy, but proof of the pudding is in the eating and I can assure you it was eagerly devoured by packed audiences at the Odeon, Marble Arch, over the week-end. Whether it will be as popular when it is generally released on March 28 only time can tell, but here's toasting its fine start.

\+ + +

THE OTHER comedy newcomer, "Carry On Constable" (Anglo Amalgamated—British), the newest from the highly successful "Carry On" stable, is not, needless to say, the critics' cup of tea and wasn't intended to be. Anyway, it opened at the Plaza last Thursday and the best people, as well as the "ninepennies," are lapping it up. The figures to date far exceed those of previous "Carry Ons" played at the Plaza. Beat it to Anglo's headquarters and make yourself a copper!

\+ + +

NO MISTAKE, "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) is a signal triumph at the Odeon, Leicester Square. It started with a bang and has gone from strength to strength. Incidentally, it goes out on April 4, and will unquestionably torpedo most of the opposition.

\+ + +

IF YOU haven't secured "Bismarck," here's a lifeline. Book a good re-issue and I nominate "The King And I" (Twentieth Century-Fox—CinemaScope) and "Demetrius And The Gladiators" (Twentieth Century-Fox—CinemaScope), both of which are doing better the second time round than the first.

\+ + +

"CONSPIRACY OF HEARTS" (Rank—British) is a tremendous hit at the Leicester Square Theatre. To touch and thrill some of the people some of the time is quite something, but to keep the eyes and ears of all ages, classes and creeds glued to the screen for all of its running time is little short of a miracle. "Conspiracy Of Hearts" does precisely this. Grab it quick and put new heart into your box-office.

\+ + +

THE CRITICS murdered "The Bramble Bush" (Warner-Pathe), but the "corpse" won't lie down. Week-end business at the Warner Theatre, where the small town sex melodrama tops the bill was really brisk. Maybe its star, Richard Burton, did the trick.

\+ + +

LAST THURSDAY, Twentieth Century-Fox launched a family "double bill," "A Dog of Flanders" (CinemaScope) and "When Comedy Was King," at the Rialto, Coventry Street. As far as I can gather, it's doing all right, although in sharp contrast to "The Flesh And The Fiends" (Regal—Dyaliscope—British) its X certificate money-spinning predecessor.

\+ + +

"A WOMAN LIKE SATAN" (United Artists—CinemaScope) concludes its highly profitable run at the London Pavilion today. It will be followed by "Never Take Sweets From A Stranger" (Columbia-Hammer—Megascope—British). The latter, reviewed in this issue, definitely has the sweet smell of success. Don't be a sucker and reject it.

\+ + +

AT THE MOMENT of writing, "White Wilderness" (Disney) carries on at Studio One, Oxford Street, but judging by the size of the Disney stockpile it'll soon have to make room for others from the same stable. If the shortage of West End Halls becomes more acute you'll probably see mobile cinemas in the Green and St. James's Parks. Nice and handy for Disney!

AND TALKING of the dearth of W cinemas, no renter's in a bigger dilemma t Leo. What with the Empire committed itely to "Ben-Hur" (MGM—Camera 6 vision), the film that has the Midas tou and the Ritz happily wedded to "Gigi" —CinemaScope), he's having the greate culty in finding shop windows for future

\+ + +

IT WON'T be long now before Pacific" (Twentieth Century-Fox—T celebrates its second anniversary at the D Tottenham Court Road, but it may well diamond jubilee. Of the other hard tic "Solomon And Sheba" (United Artist Technirama 70) continues easily to pa figures at the Astoria, Charing Cross Roa Royal Ballet" (Rank—British) has been up well at the Columbia Theatre, Sh Avenue; and "Oklahoma!" (Magna T Todd AO) is keeping the Metropole ve for "Can-Can" (Twentieth Century-Fo AO), due on the 22nd.

\+ + +

SOME FILMS, like wine, improve with age and "All Quiet On The Western Front" (Eros) is one. The vintage war film has sure clicked at the Cameo-Poly, Regent Street.

On release

NOW FOR the suburbs, where comedy is certainly king. The Peter Sellers rib-tickler, "Two-Way Stretch" (British Lion—British), immediately plunged into the big money and those who know say it will be one of the greatest money-spinners of 1960. Incidentally, it's the third big British Lion winner ABC has had practically in a row. The others were "Room At The Top" and "Expresso Bongo." British Lion's fourth blockbuster. "I'm All Right, Jack," went to CMA. Raise your hat when you pass Broadmead House.

\+ + +

"ON THE BEACH" (United Artists) is steadily building up. Thoughtful audiences are going for it and they're the ones who don't question the price of a seat when a film excites their curiosity.

\+ + +

MUCH THE same applies to "An my Of A Murder" (Columbia). Strong and trial melodrama, intelligently handled. been attracting quite a number of people w don't usually go to the flicks. In all, a sfying release.

\+ + +

THE FIRST week of "Operation P coat" (Rank-Universal) proved most sat ctory. Naturally, the American naval war omedy found a tough adversary in "Two-Way etch." whose humour is essentially English, bu more than held its own. It's a shame these fine films clash.

\+ + +

NO LAUGHING matter, but quite riller. "The Scarface Mob" (Warner-Pathe) little trouble finishing comfortably clear of red. It made its appeal to the Saturday an unday night trade.

\+ + +

20TH-FOX'S "Journey To The C e Of The Earth" (CinemaScope) can h be described as a comedy, but it is ne heless

continued on page 29

Free membership of the

BETTER BUYING SERVICE

is offered to all members of the Cinema Industry, enabling them to purchase a wide range of first-class, branded goods at large discounts.

15% to 25%: FURS, CUTLERY, SILVER, VENETIAN BLINDS, CARPETS, FLOOR COVERINGS, HANDBAGS, LUGGAGE, ETC.

10% to 15%: FURNITURE, TV, RADIO, CAR RADIOS, CAMERAS, TAPE RECORDERS, TAPES, TYPEWRITERS, SEWING MACHINES, MUSICAL INSTRUMENTS, ELECTRIC RAZORS, RECORD PLAYERS, RECORDS, 'FRIDGES, WASHING MACHINES, SPIN DRIERS, WATER HEATERS, BLANKETS, LINEN, ELECTRIC BLANKETS, VACUUM CLEANERS, ELECTRIC FIRES, WATCHES & CLOCKS, IRONS, KETTLES, TOASTERS, ETC.

Leading makes available. H.P. facilities. Write or 'phone for details to the:

BETTER BUYING SERVICE (KW)

170 Kings Rd Chelsea SW3 FLA 5559 & 7995

ONE
OF
WARNER-PATHE'S
BIG

"CASH McCALL"

TRADE SHOW
WARNER
THEATRE
LEICESTER SQ
MONDAY
MARCH 7
at 10.30 a.m

WARNER [illegible] NATALIE WOOD in "CASH McCALL"
[illegible] E.G. MARSHALL · HENRY JONES
TECHNICOLOR
Music by [illegible] Produced by HENRY BLANKE Directed by JOSEPH PEVNEY

RENTERS' NEWS

MGM has a packed production schedule for 1960

WITH ITS 1960 production programme and release schedule well under way MGM is headed for one of the most successful years in its history states the company.

"Ben-Hur" is playing to capacity audiences in the key cities where it has opened and "Never So Few" and "The Gazebo" are achieving spectacular box-office returns.

Other recently completed films, among them "Home From the Hill," "The Last Voyage," "Please Don't Eat the Daisies," "Bells Are Ringing" and "The Adventures of Huckleberry Finn," are scheduled for release within the next few months.

The studio now has in production "Cimarron," "Butterfield 8" and "Go Naked In the World," three films that should reach the screen late in the year.

Notable

Studio head Sol Siegel emphasises that the past year has been notable for the addition to the studio organisation of leading producers, directors and writers to implement the company's long range programme of major productions.

"Creative manpower at the studio," said Siegel, "stands at a record level today, with the films completed or being planned representing the contributions of 14 producers, 16 directors and 24 writers. Particular stress has been and will be placed on the encouragement and development of new talent in all departments of the studio."

Among the films now in active preparation is the first "Story-Film" to be produced in Cinerama. This revolutionary process will be used for "Charlemagne," a spectacular, action-filled romantic drama about the great medieval figure. With Ted Richmond producing from the screen play written by Noel Langley, it will be filmed amid colourful foreign locales.

Preparation

Other films now in active preparation are: "The Four Horsemen of the Apocalypse," based on the celebrated Vincente Blasco Ibanez novel being planned on a large scale with Julian Blaustein producing and Vincente Minnelli directing from a screen play by Robert Ardrey.

"The Travels of Jamie McPheeters," Robert Lewis Taylor's Pulitzer prize-winning novel to be produced by Lawrence Weingarten.

"Mutiny On the Bounty," to be filmed in South Seas locations, from the screen play by Eric Ambler. It will be produced by Aaron Rosenberg and photographed in the Camera 65 process used in "Ben-Hur."

"Two Weeks in Another Town," to be produced by John Houseman with Charles Schnee writing the script based upon the recently published novel of Irwin Shaw which has been receiving wide critical acclaim.

"Lady L," starring Tony Curtis and Gina Lollobrigida, to be produced by Julian Blaustein, based on the novel by Romain Gary and to be directed by George Cukor. "Where the Boys Are," from Glendon Swarthout's best-seller, written by George Wells and to be produced by Joe Pasternak, who will also do "The Elsie Janis Story."

"Ada Dallas," from the best-selling novel by Wirt Williams and written by Irving Ravetch and Harriet Frank, Jr., and "The Golden Fleecing," to be written by Julius Epstein, based on the Broadway success. Both of these films will be produced by Lawrence Weingarten.

"Spinster," written by Ben Maddow from the novel of Sylvia Ashton-Warner, and produced by Julian Blaustein. "Project 46," which was written by Daniel Mainwaring and will be produced and directed by George Pal.

"Sweet Bird of Youth," the Tennessee Williams play, now in its second year on Broadway. "Bachelor in Paradise," from an original story by Vera Caspary, starring Bob Hope. "Thy Will Be Done," Arthur Wilson's highly dramatic novel which will be published this spring. John Houseman will produce.

Completed

Completed for release are: "Home From the Hill," starring Robert Mitchum and Eleanor Parker. A Sol C. Siegel Production, produced by Edmund Grainger, directed by Vincente Minnelli. "The Last Voyage," starring Robert Stack, Dorothy Malone and George Sanders, an Andrew and Virginia Stone Production, produced, directed and written by Andrew Stone.

"Please Don't Eat The Daisies," starring Doris Day and David Niven produced by Joe Pasternak, directed by Charles Walters. "Bells Are Ringing," starring Judy Holliday and Martin, an Arthur Freed Production, direc Vincente Minnelli.

"The Adventures of Huckleberry Finn ring Tony Randall and Eddie Hodges a duced by Samuel Goldwyn, Jr., direc Michael Curtiz.

'Temptation'

"Temptation," starring Ava Gardne Bogarde, and Joseph Cotten, a Titanus tion, produced by Geoffredo Lombardo, and written by Nunnally Johnson. "The raneans," starring Leslie Caron and Geo pard, an Arthur Freed production, direc written by Ranald MacDougall.

"The Time Machine," starring Rod Alan Young, produced and directed by Pal. "All The Fine Young Cannibals," Natalie Wood, Robert Wagner, Susan and George Hamilton, directed by Anderson, and "Key Witness," starring Hunter and Pat Crowley, directed by Ph son, both produced by Pandro Berman.

"Platinum High School," starring Rooney, Terry Moore and Dan Duryea, a Zugsmith Production in association with Enterprises, Inc., directed by Charles Haas. "The Day They Robbed The Bank Of England," starring Aldo Ray, produced by Jules Buck, directed by John Guillerman, and "The Village Of The Damned," starring George Sanders, Barbara Shelley and Laurence Naismith, produced by Ronald Kinnock, directed by Wolf Rilla.

Walt Disney is planning his biggest programme ever

OPENING the special sales conference of Walt Disney Productions, Card Walker, vice-president in charge of advertising and sales, told delegates that Walt Disney would be coming to Britain in March to launch production on "Greyfriars Bobby" in Scotland and "The Magnificent Rebel" in Vienna. Walt Disney was now planning the biggest programme in the company's history.

Card Walker spoke enthusiastically of the forthcoming "Pollyanna," which, he said, would arrive in London in mid-April. The picture stars Hayley Mills, Jane Wyman, Richard Egan, Adolphe Menjou, Nancy Olsen and Donald Crisp.

Most expensive

He said that "Swiss Family Robinson" was the most expensive picture ever made by Disney. Prior to leaving for London he had seen a reel in New York and thought it was very good indeed.

"101 Dalmatians," a full-length cartoon production, based on Dodie Smith's best-seller, aimed at both juvenile and adult audiences, was now well on the way to completion.

For "Absent Minded Professor" an entirely new technique had been evolved, whereby every bit of the action was sketched out in drawings before shooting.

It was not a sequel to "The Shaggy Dog," but the star was the same—Fred MacMurray. Shooting would be started in April.

"Nomads of the North" showed a bear and a dog chained together in the Alaskan wastes. The bear wanted to hibernate and the dog wanted to search for food. A highly exciting situation, which had been developed to the full.

"Babes in Toyland"—now in work—combined cartoon sequences and real life action, with music by Victor Herbert.

"Jungle Cat," a true life adventure, starred a Brazilian jaguar and contained some of the most exciting footage ever captured by movie cameras.

In the script stage was a subject entitled "Bon Voyage"—an adaptation of a famous German story.

Mr. Walker said "The Big Fisherman" was doing tremendous business in the United States. It was a big commercial picture and the company hoped for 15,000 contracts in America, where 10,000 was usually regarded as very good.

In regard to "Kidnapped," the company was aiming at teenage audiences. TV and radio campaigns were being planned to interest this age group.

Another exploitation angle being t d was the special screening of new films to liences of local celebrities drawn from all walk d life. This could result in tremendous word- mouth advertising.

In conclusion, he said that 1960 was ng to be the best year for Disney since they been in the business.

He was followed by Ned Clarke, for sales executive, and Cyril James, who stated this year Disney would be in production Italy, Austria, Germany, Sweden, Spain and land

New version

He announced that Jules Verne's Cast aways" was on the Disney schedule ell as a new version of Mark Twain's "P and the Pauper."

Cyril Edgar told the conference t in Florida "Toby Tyler" had alread eaten "Shaggy Dog" business, so the pi was obviously a winner.

The release pattern had been ch for "Sleeping Beauty." London was to s film after provincial dates had been filled

The branch sales drive for boo on "Third Man On The Mountain" w erred to by Mr. Edgar, who said compe was extremely keen for the big money pri nd it looked like being a neck-and-neck

ONE OF WARNER-PATHE'S

BIG E

"BOTTOMS UP!"

TRADE SHOW
WARNER
THEATRE
LEICESTER SQ
TUESDAY
MARCH 8
at 10.30 a.m

ABPC

ASSOCIATED BRITISH PICTURES presents
A MARIO ZAMPI PRODUCTION
JIMMY EDWARDS in "BOTTOMS UP!" with ARTHUR HOWARD
Screenplay by [illegible] Additional Dialogue by [illegible] Associate Producer CARLO ZAMPI Produced and Directed by MARIO ZAMPI

Warner-Pathe launches an 'aggressive' campaign with six films

ON MONDAY, March 7, Warner-Pathe Distributors will be launching an energetic and aggressive renters' campaign, says the company.

With an extensive supply of new products ready to be released, it will hold six full-scale trade shows on six successive business days—an almost unprecedented event.

Warner-Pathe says that this is evidence of its belief in a virile industry.

The line-up of new productions was a well-balanced presentation from both sides of the Atlantic. Three of the pictures from Warner Bros.' Burbank Studios in Hollywood, and three from the Associated British Studios at Elstree.

The British product: "Bottoms Up." "Hell is a City" and "School for Scoundrels." From America—"The Rise and Fall of Legs Diamond." "Cash McCall" and "Guns of the Timberland."

Television cowboy star James Garner co-stars with Natalie Wood in a light-hearted romantic romp through the jungle of high finance in "Cash McCall" (March 7). Produced by Henry Blanke in Technicolor, with direction by Joseph Pevney.

All the antics of Chislebury School are brought to the screen in Mario Zampi's production of "Bottoms Up" (March 8). Starring Jimmy Edwards as the headmaster who faces a school in revolt with a cane in one hand and a bottle of brandy in the other, the film was directed by Mario Zampi.

The life of America's smoothest, most sophisticated crook is the story behind "The Rise and Fall of Legs Diamond" (March 9). Starring Ray Danton and Karen Steele, it traces the life of the New York hoodlum. The film was produced by Milton Sperling.

Laughter-makers Ian Carmichael, Terry-Thomas and Alastair Sim join Janette Scott in Hal E. Chester's hilarious "School for Scoundrels" (March 10).

A screen version of the famous and widely quoted one-upmanship series by Stephen Potter, the picture was directed by Robert Hamer.

Stanley Baker, one of Britain's most popular box-office personalities, portrays a tough, ruthless police detective in "Hell is a City" (March 11).

A fast-moving drama, "Hell is a City" was produced by Michael Carreras and directed by Val Guest.

Alan Ladd heads the cast of Aaron Spelling's Technicolor outdoors adventure, "Guns of the Timberland (March 14). A story of Canadian lumberjacks, it also stars Jeanne Craine and Gilbert Roland, and was directed by Robert Webb.

Director Val Guest goes through a scene with Stanley Baker, star of the Associated British Hammer thriller "Hell Is A City," released by Warner-Pathe

Ray Danton plays the title role in Warner-Pathe's polished thriller, "The Rise And Fall Of Legs Diamond"

Films for the family in 20th-Fox plan

A RENAISSANCE of film entertainment for the whole family was promised by Jimmy Pattinson, 20th Century-Fox managing director, when he entertained national newspaper critics to lunch.

Spyros Skouras and Buddy Adler, he said, were dedicated and would produce and release at least one major "family audience film" each month during this year.

Encouraged by the great success of their 1960 releases such as "The Navy Lark," "Lords of the Forest," "Sink the Bismarck!" and "Journey to the Centre of the Earth," 20th Century-Fox's production schedule showed the company's intention to maintain the leadership in presenting this kind of entertainment . . . time when many exhibitors were being offered a large number of "adult" films which contained such questionable themes that they could not be recommended to all the community.

Referring in particular to "Sink Bismarck!" and "Journey to the Centre of the Earth," both currently breaking records at the Odeon, Leicester Square, and the Odeon, Marble Arch, in general release, Mr. Pattinson also mentioned the success of "South Pacific" which, in 70mm for a few days, would reach its 100th week at the Dominion, Tottenham Court Road, and a 99th week at the Gaumont, Manchester, and showed no falling off at all in public appeal. It would soon outgross "Gone With the Wind," the biggest money-earner in the history of film in this country and yet "South Pacific" was only being played in only 26 theatres.

In the schedule of family pictures which they would release this year, Mr. Pattinson mentioned Samuel Engel's "The Story of Ruth," a Bible story, which will star Elana Eden, Peter Whitman, Ziva Rodann and Viveca Lindfors. The Irwin Allen's production of Conan Doyle's "The Lost World," starring Michael Rennie, David Welles, Fernando Lamas, Claude Rains

continued on page 30

KIA-ORA

CUP SQUASH

GOLDEN ORANGE SQUASH 1/-

also ORANGE or LEMON 6d

Firm favourites with every audience

Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

ONE
OF
WARNER-PATHE'S
BIG

"THE RISE AND FALL OF
'LEGS' DIAMOND"

TRADE SHOW
WARNER
THEATRE
LEICESTER SQ
WEDNESDAY
MARCH 9
at 10.30 a.m

Starring
RAY DANTON KAREN STEELE ELAINE STEWART
Written by JOSEPH LANDON Music by Leonard Rosenman
A United States Production Pictures Produced by Directed by

Production

—by BILL EDWARDS

SAPPHIRE FILMS, the company which has built its reputation by making this country's best known television series, may well devote most of its future activity to feature film production.

For two reasons. First, at the present time the Americans are not markedly eager to help finance new British television series.

Second, in common with all British studios, Walton—with which Sapphire is closely integrated—is not being used to capacity.

Consequently Sapphire's decision to go into feature work was taken long before the announcement last week that it had acquired the film rights of the bulk of Arthur Conan Doyle's work.

Says Basil Appleby, associate producer to Hannah Fisher: "We have five feature scripts completed and we could have the first on the floor by June.

Temporary stop

"At the moment television plans have come to a temporary stop, although we do have three series in mind—"Women in Love," "Stingaree," a series with an Australian background, and a collection of stories of the Resistance. Each has involved considerable research.

"But we are far from sure when we shall be able to start.

"As far as the Americans are concerned the position is rather confused. There is no doubt that they haven't yet forgotten the "Third Man" strike at Shepperton a few months ago. In fact in one of our negotiations we were asked if we would underwrite any losses caused by strikes!

"Again, the whole format of television series is still in the melting pot. When we were preparing 'Women in Love' for instance we had just reached the stage where three-quarters of the scripts had either been written or commissioned. Then the call came from America that half-hour stories were out. In future the need would be for hour-long stories.

"We started again, scrapping most of the stories we already had. We had barely begun the new format when the Americans discovered that, with the exception of a handful of Westerns, hour stories were not popular. We started all over again.

"And I still can't tell you when 'Women in Love' will go on the floor. . . ."

\+ + +

JULIAN WINTLE and Leslie Parkyn now making "Moment of Truth" at their Beaconsfield Studios will follow with three further features, each of which will be of an hour's running time. The titles of these will be: "Big Day," "Echo of Barbara" and "Snowball."

Their next major feature will be "Payroll," a tough crime story which will be released by Anglo Amalgamated.

\+ + +

"TERROR OF THE TONGS" is the title of Hammer's next production which will follow "Brides of Dracula" into Bray. It's for Columbia release and will be produced by Michael Carreras.

Jimmy Sangster's screenplay is set against the background of Chinese gang wars in London's Limehouse.

Later will come the pirate picture "Blood River" and Val Guest's "Full Treatment." This is based on the second half of Ronald Scott Thorne's novel of the same title and will again be a Hammer production for Columbia.

\+ + +

ZODIAC FILMS' first feature, tentatively titled "Cry Wolf," will start in June. It will be co-produced by Leigh Vance, who wrote the script, and John Lemont who will direct.

Story tells of the IRA activities in this country.

The picture means that director Lemont has had to withdraw from "Piccadilly Third Stop"—the Norman Williams production at Pinewood for Sydney Box Associates—which has had its starting date postponed.

Vance is also writing the screenplay of Ted Willis's play "Eyes of Youth" which filmed by Somerset Films, the company by Willis and Emile Littler.

\+ + +

FILM aviation expert John Crewds owns his own helicopter and is planning trip of British studios in the machine to with production personnel their requirem

"It will offer everyone concerned," "the opportunity to inspect the airc camera mounts."

Crewdson is now negotiating with Tec a co-operative deal for developing a co vibration free camera mount for Tec equipment.

He says: "It is unfortunate, but as I know no serious development work has c done in this connection either in this co in the States."

\+ + +

TWICKENHAM Film Studios is to into feature production. Its first property is n being scripted and, subject to existing comm ments, should be on the floor in mid-April.

The new stage there is now ready a work has begun on the foundations of the new re-recording theatre.

\+ + +

SECOND title change for Lewis Gilbert's production for Bryanston, "Touch it Light"—"Light Up the Sky."

Tommy Steele will sing the title song over the credits.

\+ + +

MICHAEL GOUGH—he starred in Anglo Amalgamated's "Horrors of the Black Museum"—will star in Anglo's "Konga," the colour adventure spectacle set to start at Merton Park on March 28.

At present he's starring on Broadway opposite Rex Harrison in "Fighting Cock" and will fly to London when the show closes on March 6.

"Konga," produced by American Herman Cohen, is to be made by Anglo Amalgamated in association with American International Pictures of Hollywood.

\+ + +

COLUMBIA chairman M. J. Frankovich has signed Walter Shenson to an independent producing deal.

Shenson, a former Columbia publicity and exploitation executive, recently produced the British comedy, "The Mouse That Roared," which is now breaking box-office records in the United States and on the Continent. He is now conferring with Frankovich to decide which will be his first production under the new distribution contract.

A new version of "Nanook of the North" is NOT being made. This still was taken at Paddington where exterior scenes were shot for the new Julian Wintle-Leslie Parkyn production "Moment of Truth." Just recognisable in winter sports outfits are Sue Dyson (continuity); Mervyn Wilson (focus); Paul Wilson (operator) and lighting cameraman Chris Challis

NOW SHOWING
"THE BATTLE OF THE SEXES"
OPTICAL TITLES BY
STUDIO FILM LABORATORIES LTD
71 DEAN ST LONDON W1

JDChambers&PartnersLtd
titles for feature and TV films
GER 0719
Exploiting new designs and production techniques
Animation
Optical and special effe

ONE OF WARNER-PATHE'S BIG

"SCHOOL FOR SCOUNDRELS"

TRADE SHOW
WARNER
THEATRE
LEICESTER SQ
THURSDAY
MARCH 10
at 10.30 a.m

ABPC

Television

by TONY GRUNER

JUST after thousands of pounds have been spent on producing Ampex video tape, the BBC has discovered a method of halving the cost of recording shows through the use of kinescope.

In the heart of the Kentish countryside the BBC boffins have evolved a system whereby film recording of live shows can reach the same clarity as live broadcasts.

Already this system has been accepted by the Perry Como production company which is in town this week to plan the recording of several shows by the American vocalist.

Originally producer Clark Jones planned to tape-record the British Perry Como programme for presentation in the U.S.

New technique

After seeing the BBC's new technique, he has settled for it rather than using Ampex.

Ronald Waldman, business manager for the BBC, spoke to me this week about the Corporation's new technical development and the effects it would have on future production sales throughout the world.

He revealed that the BBC had plans for the overseas sales of shows presented electronically as well as those made by film production.

By " electronically " Waldman meant live programmes edited and then recorded direct by the new BBC process. An example is " Hancock's Half Hour," a new series of which will start tomorrow, Friday.

This comedy show is acted and edited in the same way as the Desilu comedy series " I Love Lucy."

Production snag

It enables script writers to do away with the big production snag, the " cover scene " which up to now has entailed an extra scene being written to keep the plot going, while the principal cast take time off to change or move towards another set. By the use of this film recording method individual sections can be shot, extra telecine can be added and a complete half hour programme can be concluded within 90 minutes.

As the Hancock show is presented to a live audience there are natural gaps which are filled in with gags and ad-lib comic addresses carried out by script writers Alan Simpson and Ray Galton who are always present at these live broadcasts.

According to Waldman, the BBC policy of providing first-rate film recording for their shows will mean a revolution in its sales of programmes throughout the world.

In the past the emphasis has been on pure film production series of which " The Third Man " was the first.

Said Waldman: " It may surprise you to know that we have already recovered our financial participation in this series through sales in Britain and Australia.

Research services

" According to our research services, this has been the most popular film series ever presented on BBC TV and its ratings are far superior to any other programme, including the very popular western series like ' Laramie ' and ' Wells Fargo.'

" We had intended to do a film series with Jimmy Edwards, based on the ' Whacko ' show. Now we are able to record live, we may reorientate our policy and merely record these programmes for overseas sales.

" In the same way, many of our other live series and plays will be sold throughout the world and particularly in America.

" Of course, there are some projects which need a film production treatment and this we will go into in the same way in which we tackled ' The Third Man.' But there are many other shows which can be recorded and sold without the vast costs entailed in film production series."

Available to all

Was this new BBC technical device solely for the use of the Corporation? Said Waldman: " Our boffins work out new techniques which we pass on to the manufacturers like Marconi who then make them available to the rest of the market. Obviously other companies, including ITV, will make use of our technical improvements."

Waldman also had a few words to say on the future policy of his department. On film production: " We are still going ahead with a number of projects on the lines of ' The Third Man,' but we have turned down many series which might have been commercially successful but did not fall in line with the BBC's policy.

" We don't have to make series with other companies. There are more than 14,000 employees in the Corporation available to be called on for various TV projects.

Useless

" It would be useless and senseless for us to spend a vast amount of money on film series which we can present just as well as live programmes and then sell overseas as kinescopes.

" Many of the American companies have approached us for deals, and one even suggested a minimum of two series a year as a guarantee of continuity of production.

" I have turned these down on the grounds that we don't wish to make series for [illegible] of it, but rather to present a programm[illegible] will be of interest to viewers in this first, as well as being of commercial the world markets."

Waldman appears to be very confid[illegible] the ability of the Corporation to win [illegible] of viewer ratings in this country as the Commonwealth, not to speak of th[illegible] States. He pointed out that any deal American partner could automatica[illegible] nation-wide exposure, and therefore [illegible] can afford to " pick and choose."

Number of series

There would be no attempt to inc[illegible]e the number of series in competition with I[illegible] companies like ATV, which was involved [illegible] world-wide film production activities. The [illegible]C was well aware of the financial rewards [illegible] world-wide sales but considered that its duty [illegible]as first and foremost to the viewers in Grea[illegible] Britain.

Ultimately more series and programm[illegible]s would be sold abroad, and there was a gre[illegible] interest in the overall activities of the Corporation.

Said Waldman: " In America they [illegible]are just as interested in the John Freeman interviews as they are in the Jimmy Edwards' show ' Whacko.' Thanks to our boffins it will be possible for us to provide the States with a selection of programmes fitting all tastes.

Complacent

" I may sound complacent about our progress up to date, but, bearing in mind the experience of our Corporation and our record which has been noted by yourself a few weeks ago, there is no reason why we cannot look to the future with a great deal of optimism."

Waldman concluded his chat with me with a few remarks directed at the recent dispute between FIDO and those producers who are selling films to television. " It was the BBC which made the first move towards an agreement with the film industry limiting the number of motion pictures shown on television to twelve a year. For reasons which are now almost history, the industry could not get together with us. We are now showing approximately 50 movies a year, but few of them, if any, conflict with the interests of exhibitors.

" I think that FIDO could have d[illegible] worse than meet our point of view and p[illegible]vide us with the sort of deal which, while li[illegible]ng the number of features shown on televisi[illegible] would have given the film industry the type [illegible] control it wanted.

Agreement

" I don't think the BBC would b[illegible]pposed to a future agreement although the n[illegible]ber of films shown on television could not [illegible]limited to 12 a year.

" For example, we run a number [illegible]epeats on Sunday afternoons well before th[illegible]nemas are open and also show a feature film [illegible]Satur-day nights.

" But, if the industry, through FID[illegible] wishes to call a conference to discuss a fa[illegible]range-ment by which feature films could [illegible]shown on television, my own view is tha[illegible]. Cor-poration, with its understanding and s[illegible]thetic view of the industry's problems, wou[illegible]e pre-pared to attend such a meeting.

" Naturally, I speak for myself, bu[illegible]s not too late for FIDO to reach a compro[illegible]s with the TV interests."

EVERY RECORDING FACILITY
at
BRITAIN'S NEWEST STUDIOS
CITY OF LONDON
RECORDING STUDIOS
'Phone: BISHOPSGATE 4864/5

ONE
OF
WARNER-PATHE'S
BIG

"HELL IS A CITY"

TRADE SHOW
WARNER
THEATRE
LEICESTER SQ
FRIDAY
MARCH 11
at 10.30 a.m

STANLEY BAKER in "HELL IS A CITY"
with JOHN CRAWFORD : DONALD PLEASENCE
MAXINE AUDLEY : BILLIE WHITELAW
JOSEPH TOMELTY : GEORGE A. COOPER

Executives and delegates who attended the special sales conference of Walt Disney Productions learned details of the company's big programme of product for the coming season. The conference was attended by two executives from America—Card Walker, vice-president in charge of advertising and sales, and Ned Clarke, foreign sales chief. Delegates, including the entire Dyro sales force, saw four new films screened. Above: Cyril James and Cyril Edgar, directors of Walt Disney productions, Ned Clarke and Card Walker

WALT DISNEY'S SALES CONFERENCE

Above: A section of the conference, showing some of the assembled delegates; Cyril James and M. Anstey (Birmingham); Cyril Edgar, N Clarke and Card Walker. Below: Cyril Edgar, George Minter (managing director, Renown), L. Jefferson-Hope (director, Renown); T. Swan (dire r, Walt Disney), George Minter, L. Jefferson-Hope, Cyril Edgar, A. G. Thewlis (joint secretary, Walt Disney), A. Jarratt (circuit manager, Wa K. Roth A. G. Thewlis, A. Jarratt, M. Mendelson (Newcastle), H. Lewis (West of England), A. Jeffreys (contract controller), Cyril James, M. Anst (shorts manager)

Showmanship

by FRANK HAZELL

THE GALA OPENING has now become a natural and normal part of cinema operation. For each big picture; theatre anniversary, or a film with outside bodies such as the Army, RAF or other national services have co-operated, managers make a point of providing this something special for the premiere night.

Unfortunately this entails invitations to the mayor, civic representatives or to the high-ranking officers of the Services concerned.

Presswise this pays good dividends, for in local newspapers the first citizen is always good copy, but I am tempted at times to try to evaluate these events in plain straightforward box-office terms.

Does the press gained from these events mean larger takings towards the end of the week? Or with newspapers published the week after playdate does this public relations reportage bring ultimate benefits to takings?

I am sure that in the wider interest of public relations, these civic events are excellent, but I feel we must dissociate them more than we do from straightforward film promotion. I am all for the cinema having the gala night, which has the very essence of show business.

The premieres arranged for the West End launching of films make the first important impact on the national press news coverage. Outside of this, I have some doubt as to the value of such press coverage at the local level. The basic idea of all such events is to spotlight something special. With the film or the personalities attending we hope by inference to imply that their attendance and the fact that we have launched the film with that extra flourish gives the film a special merit.

For West End premieres, there is another offshoot which is perhaps as important as the news coverage; this is the word-of-mouth started by the first thousand or so patrons.

If the performance is for a charity it has the added impetus of gratitude of all those sympathetic to the cause, who thus should have a more receptive attitude to the film.

At the local level the word-of-mouth from the actual opening is negligible. Length of run makes any build-up problematic, and those we normally invite do not have time or inclination to let their gratitude for our courtesy assess their attitude to the cinema.

Let us have the gala occasion, let us have more of them, but let us also arrange and organise them so that they work for us directly as a means of publicity.

Invite the non-cinemagoers, the ordinary members of the community, and by careful and selective coverage see that a systematic and organised campaign is instituted for getting at the potential paying customers.

Make them your special guests. Make the empty seat you have on the Monday night earn money. Fill them with the butchers, the bakers, make every opening mean something to someone, but make sure that that someone can mean something to you at the only place that really matters, the box-office.

NEW MEMBERS

R. M. Alner, A/M. Whiteladies, Bristol.
P. M. Baynton, Playhouse, Colchester.
T. F. Chapman, New Empress, Nottingham.
B. E. Collings, Rialto, Liverpool, 8.
H. A. Freeman, Prince of Wales, Harrow Road, W.9.
T. C. Graham, Odeon, Woolwich.
J. T. Greenham, A/M, Regal, Hackney.
M. N. Norrie, Odeon, Andover.
F. Simpson, Picture House, Doncaster.

HONORARY LIFE MEMBERS

C. G. Manhire, manager of the Capitol, Winchmore Hill, has been enrolled as Life Member No. 342.
E. H. Reed, manager of the Grand, Banbury, has been enrolled as Life Member No. 340.
P. C. Stevenson, manager of the Rialto, Salford, 7, has been enrolled as Life Member No. 341.

SEAL OF MERIT

D. Callander (third), Vandyck, Fishponds, Bristol. (Life Member No. 280.)

THE COMPANY OF SHOWMEN

Midnight stunts are still useful

"THE MUMMY" has been providing some good street stunts, and **D. S. Mawditt,** Metropole, Nottingham, was another manager to have his bandaged man touring around town and receiving help patrons at the theatre. The good oldie of a night viewing alone, again brought good press both on the build-up in looking for volunteers on the final victim's ordeal.

A most effective foyer display was made and painted by **Jones** for the "Treasure of San Teresa." A sackcloth of a cellar containing old caskets and chests stretched across the wall of the foyer, in the foreground an open chest containing gold full of stage jewels. Most effective and simple.

Emphasis

C. H[illegible], Cinerama, Perth, concentrated the main emphasis of his campaign for "Serious Charge" the pop singer Cliff Richard. As he was making a visit to the town during the same period this was good showmanship sense, and his tie-ups with music dealers more than proved the point. The local dance hall, also a fine meeting place for Cliff Richard fans, ran a special "Serious Charge" contest and, from the pictures of the display connected with this, it made a good impact at the hall.

A life-size window dummy, suitably dressed as a British Colonial soldier of around 1777, and equipped with an antique musket, bayonet, and sword, made an appropriate foyer display for **A. E. Street,** Odeon, Richmond, when playing "The Devil's Disciple."

He also gained some extra press by having the model "kidnapped" and the usual search instituted. The costume was used for a street stunt, which also seems to have been effective.

That fine double bill, "Genevieve" and "Doctor in the House," received the full treatment when re-played at the Gaumont, Falkirk. Street stunts with the old crock and the body on a stretcher made their appearance once more, and press-wise a full page composite was gained.

Anthony Wall offered to the person arriving in the oldest car at the theatre on opening night a full tank of petrol, and at the appointed time a 1912 model T Ford made its appearance.

Bearded gent, wearing goggles and deerstalker hat, jumped out to claim the voucher, but Mr. Wall found that when the disguise was whipped off the winner was **James Dickson** from the Regal . . . showing that good showmen must always get into the act!

J. S. G. Philcox, Gaumont, Bradford, added a further X for his screening of "The Young Have No Time," and this was the lady who toured the town masked, and eventually took a bubble bath in the theatre foyer.

Full treatment

As soon as the "Tommy Steele Story" was booked for his Saturday morning club, **D. P. Lowe,** Gaumont, Ipswich, planned the full treatment. Ten thousand leaflets, over a hundred window and bus slips, and distribution of the give-aways was carried out by the committee members of the club.

Special ads were taken for the Boys' and Girls' club in the local press, but the climax of the campaign was the attendance, at the Show Biz football match of Tommy Steele at the Foxwell Stadium, the week preceding playdate, and the efforts Mr. Lowe and his committee made to reach the youngsters, who had turned up to see this pop singer making his mark at outside-right.

With a crowd of over 18,000 to sell to, it is little surprising that an all time record, both of admissions and take, was set at the theatre. The most gratifying outcome of well planned and appropriate publicity.

In the same report are details of the campaign for "The Boy and the Bridge" and what better place to have your linen banners than across the town's bridges?

Anti-polio campaign

Many managers have offered the use of their theatres to the local health authorities during the recent anti-polio campaigns, but the best tie-up so far is from **H. C. Birse,** New Victoria, Edinburgh. He linked the showing of "I Want to Live" to this important campaign. Papers carried a dual advert, giving film details and including an application form which parents should sign so their children could have the anti-polio injection when they attended the theatre.

Special quads and bus bills were used also for this tie-up, and just to show there was nothing

to worry about, the press carried pictures of the New Victoria staff having their injections on the first day of the film's run. A tie-up that could well have been on a full national basis.

Another fine tie-up with a national organisation was made by **R. G. Honeyman** at the Odeon, Ayr. He arranged with a Glasgow company to have clocking-in machines placed in his foyer.

As each patron approached the cash desk they were handed a time card and asked to "clock" in. At certain times during each performance a hooter was sounded in the foyer and whoever was at the machine at that time became the theatre's guest.

In addition, the lucky patron also received a gift voucher.

This tie-up also carried into general press advertising where the film "I'm All Right Jack" had equal plugs with the time recording company.

R. Wood, Gaumont, Dundee, started the right word-of-mouth for one of the "Look at Life" series when he invited the members of the Air Cadet Corps to see the edition on "The Black Arrows." A foyer display was linked with RAF recruitment and the Cadet visit gained editorial mention.

Road Safety contest

G. M. Chantrey, Odeon, Glasgow, managed to place a Road Safety contest in his local paper for "Mon Oncle." There are some good stills to link with this idea and again the film benefits from being linked with this most important national campaign.

C. W. Roberts, Odeon, Wrexham, managed some good free press for "The Bridal Path" with a couple of half-page composites, placed on the marriage announcement pages, and some good general editorial. Further press was gained through the presentation at the theatre of a large cheque winner in a national contest.

R. P. Y. Morrison, Gaiety, Eastbourne, gained some fine press for his stunt on "The Return of the Fly."

Although the midnight viewing is by no means a new idea, used in situations as a novelty it still manages to gain top press, when, like Mr. Morrison, the selected candidate has to sit through the performance with the "Fly," which I must say is a most gruesome apparition—it is a natural for pictorial coverage as well.

Manager, **J. Boothroyd,** of the Picture House, Beaconsfield, realised that if the small show is to survive, it must offer something out of the ordinary in the way of showmanship.

Stereo show

When he ran "Swan Lake" he went all out to attract local music-lovers.

Before each programme he presented a half-hour of stereophonic disc reproduction. Below the screen was a most imposing console with twin turn-tables, and six speakers. At the side was a microphone from which the records were introduced.

The audiences — which included a number of school parties — were highly appreciative of the novelty, a type of attraction to which Beaconsfield residents are growing accustomed.

Allan Sliman, Regal, Falkirk, was another manager to gain press mention and an attractive foyer display through the co-operation of the Burma Association during the screening of "Yesterday's Enemy."

D. Mackrell, Haymarket, Newcastle, had a good send-off for "The Nun's Story" through a special gala opening night performance, to which were invited most of the town's leading citizens.

With the titled guests, the night gained good press coverage, which added to the outstanding general reviews.

The Showman also commends

Figures in parentheses indicate number of credits

ALEXANDER, R., Odeon, Bilston: Conquest of Space, A Hole in the Head, Public relations, This Earth is Mine (4). **Amerena, P. C.,** Odeon Ramsgate: Blind Date, Robin Hood (2). **Atkinson, A.,** New Star, Castleford: Public relations. **Allen, A. A.,** Regal, Sidcup: Up In Arms, Yesterday's Enemy, The Mummy (3). **Alner, R. M.,** A/M., Whiteladies, Bristol: John Paul Jones, Carry On Teacher (2). **Anderton, R.,** A/M., Gaumont, Chester: Blind Date, Last Train From Gun Hill, Don't Give Up The Ship, Holiday for Lovers (4). **Aspden, W. W.,** Odeon, Blackburn: My Uncle, S.O.S. Pacific, Theatre publicity (3).

BEETLES, B. W., Odeon, Cheetham Hill: The Shaggy Dog, My Uncle, I'm All Right, Jack (3). **Boddy, G.,** Savoy, Portsmouth: Tommy the Toreador. **Barker, F.,** Odeon, Burnley: The Shaggy Dog. **Baldwin, J.,** Regal, Attercliffe: Public relations, Minors matinee (2). **Briggs, H.,** Empire, Mexborough: Stage show. **Bridger, A. P.,** Ritz, Maidstone: The Ten Commandments, John Paul Jones, Public relations, Stage show (4). **Brandon, G. W.,** Picture House, Birmingham: Room at the Top, Daniel Boone, Trail Blazer, Public relations (3). **Brown, L. J.,** Rex, Leytonstone: Carry On Teacher, Jet Storm, The Siege of Pinchgut, The Case of Dr. Laurent, Deadline Midnight, The Mummy (6). **Bentley, G. R.,** Odeon, Llandudno: A Private's Affair, Killers of Kilimanjaro, North West Frontier, I'm All Right Jack (4).

COWLRICK, H. J., St. Georges, York: The Night We Dropped a Clanger. **Crockett, R. W.,** Elite, Nottingham: The Case of Dr. Laurent. **Crane, G. J.,** Odeon, Norwich: North West Frontier. **Crawford, W.,** Gaumont, Hamilton: Doctor in the House, The Boy and the Bridge, The Rabbit Trap (3). **Crisp, A. G.,** Odeon, Southend: The Five Pennies. **Court, J. A.,** Futurist, Liverpool: The Return of the Fly. **Carter, E. C.** Gaumont, Dagenham: S.O.S. Pacific. **Court, H. J., Gaumont,** Portsmouth: They Came to Cordura, That Kind of Woman (2). **Cockburn, R. C.,** Odeon, Skipton: Day of the Outlaw. **Clarke, D.,** Gaumont, Stoke: The Crowning Touch, Top Rank records, Personal appearance, The Mouse That Roared, Short Cut to Hell, Minors matinee (6). **Crook, T. W.,** Casino, Liverpool: Tempest. **Cully, N.,** Coliseum, Whitley Bay: Public relations, The Curse of Frankenstein, Look Back in Anger, Left, Right and Centre, Children's club, The Big Circus (6). **Clarkson, C. J.,** Majestic, Derby: Stage show, Press publicity (2). **Crabb, R. J.,** Lyric, Wellingborough: Theatre publicity, Yesterday's Enemy, I Want to Live, The Big Circus, The Bridal Path (5). **Curry, J.,** Gaumont, South Shields: The Rabbit Trap, The Blue Angel (2). **Cranfield, G. W.,** Odeon, Oldham: Don't Give Up the Ship. **Craig, B. I.,** Odeon, Cardiff: That Kind of Woman.

DOWNES, R. H., Gaumont, Birkenhead: Blind Date, A Private's Affair. **Davies, W.,** Empire, Glossop: Ferry to Hong Kong. **Dracott, C. H.,** Odeon, Liverpool: The Devil's Disciple, My Uncle, Upstairs and Downstairs (3). **Donkin, W. T.,** Odeon, Motherwell: S.O.S. Pacific, Public relations, Last Train From Gun Hill (3). **Donaldson, A. M.,** Odeon, Greenock: The Night We Dropped a Clanger, Public relations, Last Train from Gun Hill (3).

EVANS, A., Savoy, South Shields: Passport to Shame, The Big Circus (2). **Edmundson, J.,** Ritz, Bradford: Carry On Teacher, Jet Storm (2).

FOWLER, C. L., Essoldo, Huddersfield: Press publicity, Last Train from Gun Hill (2). **Farmer, R.,** Gaumont, St. Albans: Third Man on the Mountain. **Franklin, P. G.,** Ritz, Barnsley: Alive and Kicking, Press publicity, Public relations, Stage show, Theatre publicity (5). **Frankland, D.,** Odeon, West Hartlepool: S.O.S. Pacific.

GROSSMAN, H., Savoy, Uxbridge: Drumbeat: Public relations, Curse of the Undead, Around the World With Nothing On, The Wonderful Country (5). **Grou, L.,** Regal, Woolwich: Public relations, Left, Right and Centre, Theatre publicity (3). **Gray, L.,** Picturedrome, Sleaford: Minors matinee, Stage show, The Ten Commandments (3). **Gilchrist, B.,** Gaumont, Carlisle: North West Frontier. **Greenwood, C.,** Odeon, Lancaster: North West Frontier. **Gent, H.,** Royal Hippodrome, Liverpool: Blind Date, Third Man on the Mountain, I'm All Right, Jack (3).

HODGSON, C. A., Royalty, Hull: Carry On Nurse, Life in Emergency Ward 10, Serious Charge, Room at the Top (4). **Hellawell, R.,** Empire, Whitby: The Night We Dropped a Clanger, Carry On Teacher (2). **Hughes, D.,** Savoy, Newark: Press publicity, Carry On Teacher (2). **Hodder, R. W.,** A/M., Regal, Camberwell: Jet Storm, The Case of Dr. Laurent, Children's club, public relations (4). **Honeyman, R. G.,** Odeon, Ayr: Public rela... Devil's Disciple, That Kind of a Woman, T... of Kilimanjaro (4).

JONES, R., Odeon, Bury: This Earth is M... **son, F. E.,** Gaumont, Liverpool: A H... Head, The Bridal Path, The Shaggy Dog...

KENNEWELL, F. C., Dominion, Southall: ... club, The Rough and the Smooth, Th... Deadline Midnight (4). **Key, L.,** ABC, S... Yellowstone Kelly, Serious Charge, Alive ... ing, Jet Storm, Jack The Ripper (5). ... Odeon, Greenwich: 1,001 Arabian Nigh... publicity, Five Gates to Hell (3).

LOWE, D. P., Gaumont, Ipswich: Cinde... Night We Dropped a Clanger, A Priva... (3). **Larrosa, E.,** Gaumont, Bootle: The B... A Hole in the Head, My Uncle, The Dia... Frank (4). **Lee, C. L.,** Odeon, York: N... Frontier. **Laing, P. H.,** Savoy, Edinburgh: ... publicity, Life in Emergency Ward 10 (2). ... G., Odeon, Stafford: Hercules, Look at ... Rank records (3). **Lawrie, W.,** Regal, ... The Big Circus, Operation Bullshine (2). ... Astra, Wheatley: Minors matinee, Childr... (2). **Longley, N.,** Empress, Sutton Coldfield: Public relations, Carry On Teacher, Yesterday's Enemy (3).

MORGAN, J. J., Forum, Kentish Town: ... Who Could Cheat Death, The Case of Dr. Laurent (2). **Murphy, P. D.,** A/M., Odeon, Chester: A Hole in the Head. **Mackrell, D.,** Haymarket, Newcastle: Carry on Teacher, Yellowstone Kelly (2). **MacPherson, D.,** George, Kilmarnock: The Inn of the Sixth Happiness, The Fiend Without a Face, Houseboat, The Buccaneer, Theatre publicity, Attack of the 50 ft. Woman (6). **Morris, H.,** Gaiety, Birmingham: The Mysterians, Look Back in Anger, Passport to Shame, Bobbikins, Operation Bullshine, Al Capone (6). **Moss, R. M.,** Coliseum, Newport: Blind Date. **Mole, F. B.,** Odeon, Warley: Upstairs and Downstairs. **Murray, W. S.,** Gaumont, Anfield: This Earth is Mine. **Martin, N. D.,** Odeon, Hawick: S.O.S. Pacific. **Monteith, S. C.,** Gaumont, Anniesland: Operation Amsterdam. **Moar, S.,** Odeon, Crosby: S.O.S. Pacific. **Murray, H.,** Gaumont, Sheffield: The Devil's Disciple. **Moore, G.,** Gaumont, Barnsley: A Hole in the Head, Noddy in Toyland, Public relations (3). **Minnican, H. N.,** Gaumont, Sunderland: The Night We Dropped a Clanger.

NEWTON, A., Music Hall, Chester: I'm All Right, Jack, Ferry to Hong Kong, Some Like it Hot (3). **Neat, T. H.,** Premier, Cheetham Hill: Press publicity, Look Back in Anger, Public relations (3). **Nethercote, B. E.,** Olympia, Cardiff: Serious Charge. **Newton, F. W.,** Gaumont, Cardiff: North West Frontier, Personal Appearance (2). **Newman, G.,** Capitol, Leith: The Shaggy Dog.

O'LOUGHLIN, D., Odeon, Hackney: S.O... Pacific.

PARKER, R. W., Savoy, Exeter: Public relations, Children's club, Theatre publicity (3). **Pur...** C. A., Astra, Hemswell: Carry On Nurse. **Phil...** J. C., A/M., Ritz, Bradford: The Ugly Duck... Public relations (2). **Potter, D. J.,** Palace, Bel... Bobbikins, Carry On Sergeant, Carry On ... (3) **Prescott, W.,** Savoy, St. Helens: Seri... Charge Yellowstone Kelly, The Big Circus (3). ... L. H., A/M., Haymarket, Newcastle: Jet Storm, ... the Ripper (2). **Power, J. G.,** Orient, Aste... The Big Circus, Carry On Teacher (2). **Pearm...** F. W., Gaumont, Wimbledon: The Five Penni... Philcox, J. S., Gaumont, Bradford: The Navy ... Flame of Araby (2). **Pass, D. H.,** Odeon, ... I'm All Right, Jack. **Pryor, W. E.,** Odeon, ... erdeen Follow a Star, The Diary of Anne Fra... (2)

RUSSELL, J. B., Odeon, Dundee: Pub... lations, Blind Date, Upstairs and Downstairs, ... Lake (4). **Ratcliffe, P.,** Regal, Wembley: T... lummy, The Case of Dr. Laurent, Theatre pub... Child- ren's club, Jet Storm (5). **Reed, C. H.,** ... erama Perth: White Christmas. **Roles, M. F.** ... amore Glasgow: The Blue Angel, Blind Date. ... (3) **Robertson, H.,** Gaumont, Bromley ... Fire Pennies. **Ramsay, S.,** Gaumont, Le... S O S Pacific, At War With The Army, Th... h: W Dropped a Clanger (3). **Robertson, J.,** ... A M Gaumont, Streatham: 1,001 Arabian ... Day Crockett and the River Pirates, Third ... on the Mountain (3). **Rudd, H. T.,** Pavilion, ... horrs The Shaggy Dog, Minors' matinee, C... (3). **Ross, E. G.,** Plaza, Wombwell: ... on the **Ramsden, G. S.,** Regal, Paisley: No ... elations Street, Life in Emergency Ward 10, P... (3). **Robdrup, S.,** Gaumont, Darling... C. W. Angel, The Wonderful Country (2). Rol...

Odeon, W... ...am: My Uncle, Upstairs and Down-
...airs, Th... ...n Commandments, The Shaggy Dog,
The Hea... ...Man (5).

SIMS, V., ...ral, Kidderminster: Theatre publicity. **Scott, R.** ...Rex, Norbury: The Siege of Pinchgut, Jet Storm ...rry On Teacher, Jack the Ripper (4). **Simpson,** ...Gaumont, Ayr: Public relations, The Night W... ...ropped a Clanger, The Wonderful Country ... **Scott, H. S.,** A/M., Odeon, Deptford: The Fi... ...nnies. **Sandiford, G.,** Gaumont, Southall: ...c relations. **Symmons, B. E.,** Odeon, Harrogat... North West Frontier, The Devil's Disciple ... **Saunders, J. V.,** Odeon, Morecambe: Press Pa... ..., North West Frontier, Public rela-tions (3) ...rer, J. H., A/M., Rialto, Maidenhead: Jet Stor... The Night We Dropped a Clanger, Yesterday ...nemy (3). **Scott, R.,** Plaza, Govan: Operation ...lshine, Serious Charge, Passport to Shame, I... Back in Anger (4). **Smith, C. J.,** Castle, Merthyr ...l: The City Jungle. **Sobey, L.,** Regal, Rochdale ...nors' matinee. **Short, T. D.,** Rialto, Southamp... This Earth is Mine, Woman Obsessed (2). **San...** ...rs, J., Odeon, Manchester: Upstairs and Dow... ...rs, S.O.S. Pacific (2). **Stewart, P. A.,** Odeon, Li... ...on: I'm All Right, Jack. **Serrell, R.,** Gaumont ...esterfield: This Earth is Mine. **Saxton,** W., Ode... ...hesterfield: A Hole in the Head, The Bridal Pa... 2). **Steeples, T. A.,** Essoldo, Rother-ham: Th... ...igman, High Society, The Sound and the Fury ...Capone (4). **Stewart, J.,** Picture Palace, Parkhead ... Bravo, Look Back in Anger (2). **Scott-Buc...** ...h, N., Lonsdale, Carlisle: Stage show, The Rou... ...nd the Smooth, Minors' matinee (3). **Sprake, C...** ..., A/M., Regal, Derby: The Siege of Pinchgut, ...lowstone Kelly, Carry On Teacher, Yesterday ...nemy (4). **Shepperson, K. C.,** Palace, Burnley: ...nevieve, Stage show, Bobbikins (3). **Simpson,** ..., A/M., Savoy, South Shields: Rio Bravo, Se... ...s Charge, Left, Right and Centre (3). **Smith, K.** ...New Cinerama, Glasgow: A Hole in the Head, Pe... ...al Appearance (2). **Smith, J. L.,** Ritz, Edinburgh ...The Siege of Pinchgut.

TUIT, G., ...soldo, Hackney: The House on Haunted Hill. **Tayler, N. E.,** A/M., Ritz, Harringay: The Mummy, Behemoth, the Sea Monster, John Paul Jones, Deadline Midnight, Theatre publicity (5). **Tennant, R.,** Alhambra, Barnsley: Blind Date, Bobbikins (2). **Taylor, R. C.,** Regal, York: Personal Appearance, Yesterday's Enemy, Jack the Ripper, Alive and Kicking (4). **Tyler, F.,** Regal, Purley: The Rough and the Smooth, Theatre pub-licity (2) **Tapsell, D.,** Gaumont, Hammersmith: Follow a Star, The Five Pennies (2). **Tappy, C. A.,** Odeon, Plymouth: The Hangman. **Todd, R.,** Odeon, Blackpool: North West Frontier, Public rela-tions (2). **Thompson, J. R.,** Odeon, Bromley: The Wonderful Country.

WHITTAKER, T., Savoy, Wolverhampton: Minors' matinee, Deadline Midnight, Alive and Kicking, Yesterday's Enemy (4). **Wright, D.,** Odeon, Ipswich: North West Frontier. **Wilson, H. R.,** City, Carlisle: The Fiend Without a Face. **Wilson, B. H.,** Ritz, Lutterworth: Al Capone. **Wyatt, W. T.,** Ritz, Edg-ware: Children's club, John Paul Jones (2). **Ward, L. P.,** Regal, Uxbridge: Public relations, The Mummy, The Rough and the Smooth (3). **Wall-worth, H. L.,** Essoldo, Hanley: The Mysterians. **Wood, R.,** Gaumont, Dundee: Ferry to Hong Kong, stage show ...2). **Walker, D.,** A/M, Odeon, Harlesden: Look at ... **Wood, W. R.,** Gaumont, Wallasey: Upstairs ... Downstairs, The Bridal Path, The Shaggy D... (3). **Ward, H.,** Empire, Burnley: Carry on Teach... The Sign of Zorro, Press publicity (3). **Wise, C.** ..., A/M, Odeon, Sale: Stage show, The Bridal P... (2). **Wall, A. W.,** Gaumont, Falkirk: The Shag... Dog, Pork Chop Hill, Woman Obsessed, A Hole ... Head (4). **Watt, Miss L.,** Odeon, Coat-bridge: W... ...an Obsessed, public relations (2). **Watts, C. K.,** O... ...n, Torquay: Theatre publicity. **Wallace, G. S.,** P... ...n, Airdrie: S.O.S. Pacific, The Shaggy Dog, H... for Lovers, Upstairs and Downstairs (4). **Will...** ... **A. E.,** Odeon, Ealing: The Five Pennies ... **liams, M. S.,** A/M, Astoria, Brighton: Genevieve ...ublic relations, Operation Bullshine, Up in Arms ...sterday's Enemy, theatre publicity (6). **Williams,** ... Granada, Liverpool: The Ugly Duck-ling, Lau... ...in from Gun Hill, Serious Charge (3). **Williams,** ... Odeon, Shettleston: The Bridal Path. **Williams,** ... Regent, Chatham: Yesterday's Enemy. They C... **E.,** Odeon, Northfields: Follow a Star. Islington ... to Cordura (2). **Wicks, H.,** Odeon, ter: Fol... ...ow a Star. **Witts, F.,** Odeon, Glouces-E., Ga... Star, North West Frontier (2). **Williams,** H., Re... ..., Wallsend: S.O.S. Pacific. **Wall, M.** The Sie... Harrogate: The Rough and the Smooth, Ritz, F... Pinchgut, Jet Storm (3). **Wyatt, W. T.,** B., O... ... The Case of Dr. Laurent. **Wills, C.** Weiner, ... Camberwell: That Kind of Woman. Majestic, Motherwell: Ballroom opening. Woodm... ... Grange, Kilburn: Christmas activities. Williams ... E., Odeon, Ealing: Christmas activities. Watso... Gaumont, Guernsey: The Rabbit Trap. John ... ...nes, Babette Goes to War (3). **Webb,** A. C., ... Canterbury: I Want to Live, Tarzan the A... ... The Tender Trap (3). **Walker, J.,** Odeon ... Follow a Star, The Five Pennies (2). Washf... ... A., Gaumont, Watford: Christmas activ... ...eth, E., Odeon, Reading: Christmas activ... ...ight, D., Odeon, Ipswich: Public rela-tions ... of Kilimanjaro, North by Northwest, Follo... (4). **Weller, A. C.,** Odeon, Chelmsford: I Wa... ...e, North West Frontier (2).

KINE.-MGM £600 SHOWMANSHIP CONTEST

This manager had them taped

A FIRST-CLASS effort for "The World, The Flesh and The Devil" comes from **D. P. Lowe,** manager of the Gaumont, Ipswich.

Front-of-house publicity included foyer displays plus the relay of Harry Belafonte recordings which attracted passers-by.

Many good sites were obtained for expertly conceived showcards featuring stills and novel tie-in copy.

A contest was held in conjunction with a self-service store. Ten prizes were offered for the best "Ten most prized articles" contestants would save if they found themselves alone in the world.

Another novel idea featured a tape recorder which was taken into many shops in Ipswich. This was carried out by assistant manager **A. E. Hayward,** who interviewed many well known local people, asking them what they would do if they were left alone in the world.

These recordings proved useful and interesting for publicity purposes. Whenever interviews were carried out, theatre and film credits were prominently displayed.

Perhaps the most successful idea was a competition in the form of a challenge to amateur photographers to photograph Ipswich in a similar manner to the film shot of Harry Belafonte in the deserted streets of New York.

Scores of photographers rose to the bait, with the winning entry bearing a remarkable resemblance to the scene from the film. Excellent press and word-of-mouth publicity resulted from this idea.

Highlight

Highlight of the campaign for "The Naked Maja." screened at the Odeon, Wimbledon, and carried out by manager **F. C. Murray,** was an exhibition of paintings by the Wimbledon Art Group.

Paintings submitted were exhibited in the foyer and made a tasteful and interesting display.

Messrs. Reeves donated a "Goya" sketching outfit to the winner of the best painting. The judging was done by Ruskin Spear, ARA, famous English painter and tutor at the Royal College of Art.

The presentation of the award was made by the Mayor of Wimbledon at a reception held in the theatre during the opening night of playdate.

The foyer was also decorated with coloured enlargements and the correct atmosphere was added to, by the attendance of two models in Spanish costumes.

Eight shop windows featured stills and credits on palette-shaped cards.

Good press coverage was secured in the *Wimbledon Boro News,* and this campaign did much to further public relations as well as increase the take at the box-office.

A mobile PA van was used by **G. J. V. Crane,** manager of the Odeon, Norwich, to exploit "The House of the Seven Hawks."

Advertisements were placed in the *What's On* magazine in advance of playdate. Editorial appeared in the *Eastern Evening News.*

Manager **H. J. Court,** of the Gaumont, Portsmouth, concentrated his efforts on novelties in his campaign for "The House of the Seven Hawks."

Milk bottle collars were used extensively in the deliveries of a local dairy. Thousands of overprinted bags were used by co-operating traders.

Hanging cards were accepted for display by clubs, hotels, Admiralty establishments. Ink blotters were another novelty throwaway, and they were distributed via local shops.

For the screening of "It Started with a Kiss" at the Odeon, Southend, manager **A. G. Crisp** arranged for editorial in the local press.

Through a public relations effort, an advertisement was inserted in the programme of the Southend FC at no cost to the theatre.

With the co-operation of a local hotel a 20-ft. banner was placed on the building, which faces the entrance to the central railway station. A group of radio taxis featured credit cards inside their vehicles.

A couple, dressed as bride and bridegroom, emerged from the theatre at 2.30 p.m. on the Saturday prior to playdate to tour the town in a decorated luxurious bridal car.

More Credits

- **"The Mating Game."**—W. Davies, Empire, Glossop
- **"It Started With a Kiss."**—W. F. Poat, Odeon, Brixton; P. H. Lang, Odeon, Cobham; C. B. Wills, Odeon, Camberwell; K. J. Gasper, Odeon, Hornchurch.
- **"The Naked Maja."**—J. Watson, Gaumont, Guernsey.
- **"The World, The Flesh and the Devil."**—S. Kay, Odeon, Greenwich; R. G. Bennett, Gaumont, Nottingham; V. A. H. Crawley, Odeon, Sevenoaks, Kent.
- **"The Tunnel of Love."**—W. C. Brooks, Ritz, Market Harborough; D. J. Macleod, Olympia, Bridgeton; W. D. Demaecker, Mayfair, Battlefield; A. S. Dale, Rex, Riddrie
- **"The House of the Seven Hawks."**—R. Stoten, Walpole, Ealing; L. T. Kershaw, Troxy, Stepney; A. R. Churcher, Ambassador, Hayes; K. J. Gasper, Odeon, Hornchurch.
- **"Ask Any Girl."**—J. Harvey, Odeon, South Shields; B. E. Symmons, Odeon, Harrogate; D. G. M. Frankland, Odeon, West Hartlepool; E. D. Barton, Odeon, Bath; W. A. S. Lamb, Tivoli, Partick; H. Bedford, Gaumont, Derby; T. D. Short, Rialto, Southampton; J. E. Browne, Odeon, Yeovil; H. Huddall, Odeon, St. Albans; A. R. Carter, Odeon, Guernsey.
- **"The Scapegoat."**—G. Lennox, Toledo, Muirend; K. Porter, Regal, Bicester; G. R. Mapes, Savoy, Stourbridge.
- **"North by Northwest."**—B. Tompkins, Odeon, Mile End.

RECORDS

Top Rank's three from 'Fantasia'

TOP RANK'S tie-up with Disney continues to produce some fine discs, and the latest are from "Fantasia."

On *30/003* "Toccata and Fugue in D Minor" is coupled with "Rite of Spring"; *30 004* has "Night on Bald Mountain" and "The Pastoral Symphony"; *30/005* completes the set with "The Nutcracker Suite" and "Dance of the Hours."

All are conducted by Leopold Stokowski from the sound track of the picture—a fine collection.

The theme from Warner-Pathe's "A Summer Place" is very popular and appears on three new records.

Philips *PB 989* features Percy Faith, Fontana *(H-242)* has Jackie Rae and Top Rank offers Bert Weedon on *JAR 300.*

Rank FD's "Conspiracy of Hearts" will be doing the rounds soon, and on Philips *PB 994* there's "The Angels' Lullaby" from the film.

From "On The Beach" there is a fine recording of "There's Still Time Brother" on Philips *PB 984.*

REVIEWS— continued from page 12

as Sally; Patrick Allen is sound as Peter; and Bill Nagy and Alison Leggatt head an equally competent supporting cast. The film has, it will be observed, an "X" certificate, but both the sensational and the horrific are avoided. Dignity is its keynote and it's a great pity that youngsters over twelve cannot see it—not even with parental consent—and profit by its warning. The fact that a child is its leading character surely makes nonsense of the Censor's strictures?

Points of Appeal.—Powerful and urgent story, fine acting, sensitive and showmanlike treatment, marvellous title, compelling feminine angle and Megascope.

The Angry Silence

British Lion. British (A). Featuring Richard Attenborough, Pier Angeli and Michael Craig. Produced by Richard Attenborough and Bryan Forbes. Directed by Guy Green. Screenplay by Bryan Forbes. Director of Photography, Arthur Ibbetson. Musical Director, Malcolm Arnold. 8,551 *feet. Release March* 28, 1960

REVEALING and tremendously topical "industrial relations" melodrama. It concerns a young married factory worker who rebels at wildcat strikes, but gets severely pushed around on all sides before things quieten down. The controversial, nay, explosive, tale has the benefit of expert acting—Richard Attenborough gives a splendidly disciplined performance as the hero and Pier Angeli wrings the heart as his sympathetic wife—and masterly direction and it fairly puts the cat among the red pigeons. The overall is it at once a crushing indictment of mob law, TUC weakness, and a gentle rap on the knuckles for "executive suite" occupants, and also thoughtful, moving and gripping entertainment. Outstanding British booking.

Story.—Tom Curtis, hard-working employee at Martindales, a local machine shop, and Anna, his Italian born wife, expecting her third child, barely make ends meet. Travers, a Communist agitator, comes to Martindales and forms a works committee with Connolly, a hitherto retiring "hand," as mouthpiece. Connolly and Davis, the work's manager, soon have words and an unofficial strike is called. Tom and a dozen others carry on, but acts of violence quickly bring the others out. When the strike ends, Tom is sent to "Coventry" and even Joe, Tom's husky boarder, ignores him. Later, Brian, Tom's small son, is tarred and feathered, and Anna becomes frantic. Before long, Travers instigates another strike and once more Tom stands firm, but Martindale, the company's head, fears the loss of a contract and gets the jitters. Davis stubbornly scorns intimidation, but Tom is badly beaten up and lands in hospital. On learning that Tom has lost an eye, Joe tracks down the culprit, gives him a pasting, and causes the strikers to see reason. At this juncture, Travers wisely seeks fresh pastures.

Production.—The picture, serious and significant "I'm All Right, Jack," clearly shows how Red agitators infiltrate into TUC "controlled" shops, browbeat genuine trade unionists and inflame the gullible. The revelations are punctuated by tender domestic asides and its strong feminine appeal is the salt of its propaganda and melodrama. Richard Attenborough contributes a faultless performance as the quiet, yet determined, Tom; Pier Angeli is really delightful as the loyal, though frightened, Anna; Bernard Lee and Geoffrey Keen score in contrast as Connolly and Davis; Michael Craig makes the most of an unrewarding rôle as sit-on-the-fence Joe; Alfred Burke is a thoroughly evil Travers; and Laurence Naismith represents the typical self-interested boss as Martindale. The final scenes in which worm Joe turns, the wildcats' return to work and Anna's mind is put at rest are pamphleteering and showmanship at their best. In short, "The Angry Silence" is eloquently box-office.

Points of Appeal.—Provocative, up-to-the-minute tale, hand-picked cast, strong woman's slant, impressive highlights, frank, incisive dialogue and clever title.

Bluebeard's Ten Honeymoons

Warner-Pathe. British (A). Featuring George Sanders, Corinne Calvet and Patricia Roc. Produced by Roy Parkinson. Directed by W. Lee Wilder. Screenplay by Myles Wilder. Director of Photography, Stephen Dade. Musical Director, Albert Elms. 8,336 *feet. Release March* 21, 1960

MACABRE comedy melodrama, tinged with satire. Based on the exploits of the notorious French bluebeard, it concerns a debonair Parisian who accidentally kills an attractive, comfortably-off young widow, grabs her possessions and then makes robbery and murder his profession until Nemesis ultimately overtakes him. George Sanders gives the ticklish leading role all he's got, but, oddly enough, more laughs—some unintentional—than chills pile up as the "lambs" are led to the slaughter. The film is neither a great joke nor a genuine thriller, but strong title and star values cushion its fall between two stools. So-so British "light" booking.

Story.—Landru, a suave, middle-aged antique furniture dealer, working in Paris, becomes infatuated by Odette, a seductive, but vulgar, night club singer. She invents an ailing mother and appeals to Landru for financial help. Her demands increase at the same rate as Landru's ardour and soon Landru is desperate for cash. Later, Landru meets Madame Dureaux, a comely widow, and offers to invest her money. They have dinner together, but quarrel as they walk home and Madame Dureaux stumbles to her death near a railway. Landru promptly plants the lifeless body in front of an oncoming train and rifles the luckless lady's handbag. The incident gives Landru a sinister idea and from thence on he woos and marries wealthy women, takes them to his remote country house, incinerates them and purloins their savings. The proceeds are squandered on Odette, but eventually Landru learns that Odette has been deceiving him and he disposes of her. Meanwhile, Giselle, Madame Dureaux's sister, starts inquiries and informs the police. Landru nearly rubs out Giselle, but not quite, and finally he literally gets it in the neck.

Production.—The picture is founded on horrific fact, yet its eerie truth is not without humour. Its cardinal weakness is that the gay frequently impinges on the gory and vice versa. And would a man of Landru's refinement go for Odette, a seamy, torrid baggage? The reason for Landru's life of crime is even more fantastic than the crimes themselves. George Sanders effectively exploits his commanding personality as Landru, but Corinne Calvet overacts as Odette, and Jean Kent, Patricia Roc and Greta Gynt are much too easy game as the principal victims. The Continental atmosphere has colour, if not conviction, but the foreign accents are definitely phoney. Hardly a highly entertaining case of murder!

Points of Appeal.—Stars, title, British label and obvious selling angles.

And the Same to You

Eros. British (U). Featuring Brian Rix, Vera Day and William Hartnell. Produced by William Gell. Directed by George Pollock. Screenplay by John Paddy Carstairs. Director of Photography, Stanley Pavey. Musical Director, Phil Green. 6,315 *feet. Release April* 3, 1960

"DOG collar"-cum-"cauliflower ear" comedy, unfolded somewhere in England. It hinges on a tussle over a church hall between ecclesiastical folk and a shyster boxing promoter and, following the exploitation of the time-honoured gags of stage farce, has a traditional happy ending. The cast, which includes TV and sound radio favourites, plus popular guest artists, helps to iron out its well-thumbed script and smoothly spreads laughs over its far from excessive footage. Moreover, the verbal cracks are apt and the staging is adequate. Reliable British star "double bill."

Story.—The Rev. Sydney Mullet, vicar of a small parish, is ordered by his Bishop to inquire into goings-on at the church hall. Wally Burton, a two-timer, aided by George Nibbs, a wily bookmaker, uses the place for staging phoney fights, but gives outsiders the impression that it is a physical culture centre. Sydney and his nephew, Dickie, studying for the church, visit Wally while Perce Gibbons, Wally's pr... training to meet Chappy Tuck, a tough c... Dickie temporarily acts as Perce's spar... ner, knocks him out and makes a co... impact on Cynthia, Perce's girl. Other c... tions, involving an Archdeacon and ... arise, but honours are more or less ... the fade-out.

Production.—The picture has a po... cloth and the fight racket, but its sallies ... malicious. Vera Day is a perky Cynthia ... Hartnell definitely has his moments ... and Brian Rix seldom misses a trick as ... parson-to-be Dickie. Tommy Cooper, Le... lyn, Dick Bentley and guest artist Sidn... also seize whatever opportunities come ... The settings are quite good, but th... sometimes takes too long breaking from ...

Points of Appeal.—Wholesome humou... cast, title, British label and U certificate.

When Comedy Was Ki...

Twentieth Century-Fox. American (U). ...ritten and Produced by Robert Youngson. ...turing Charlie Chaplin, Buster Keaton and La...el and Hardy. 6,464 *feet. Release April* 4 1960

HAPPY, if uneven, screen scrapbook. Featuring the great Hollywood comedians of ...sterday, it virtually opens with clippings from Charlie Chaplin's earliest efforts and then follow... contributions" by Fatty Arbuckle, Ben Turpin, Chester Conklin, the Keystone Cops, Buster Keaton and others equally well known, and finally that inimitable, nay, immortal, pair, Laurel and Hardy. There is slight flagging in the middle stages, but the humour of Chaplin, Keaton and Laurel and Hardy retains is pristine freshness and takes up the slack. Good novelty "second."

Production.—The picture is, by and large, a jolly, nostalgically exciting anthology. Charlie Chase, Wallace Beery, Harry Langdon, Billy Bevan and Snub Pollard are also given their share of the limelight, but, needless to say, Charlie Chaplin, Buster Keaton and Laurel and Hardy stand out. The commentary is a trifle pompous, but the musical accompaniment and noises off are apt. Despite occasional bumpiness, the lighthearted skip down memory lane will make the old feel young and the young envy those who can still remember the time-honoured kings of comedy when they were in their prime.

Points of Appeal.—Subject, title and stars.

Road Racers

Anglo Amalgamated. American (U). ...Directed by Arthur Swerdloff. Featuring Sall... Fraser, Alan Dinehart, Jr., and Joel Lawren... 5,16... *feet. Release not fixed*

MOTOR-RACING melodrama, ...roughly fashioned in a familiar mould. It's ...out an ace driver and his designer father w... are at loggerheads and stay that way until ne... tragedy brings them to their senses. The p... rs are competent and its pace is hot, but ...cessive exhaust smoke, plus drastic cutting, ...uently clouds story fundamentals. Apart fro... among schoolboys, it's unlikely to cut much ... Tin-pot "second."

Story.—Rob, a racing ace, and Harr... Wilson, his designer father, do not see ey... eye Harry wants Rob to pilot his latest ... ine in the American Grand Prix, but Rob, ... suffering from the effects of a nasty acciden... sulting in the death of a driver, is unco-opera... Other track aces become involved, as well ... Rob's mother and sister, and the girl he loves... finally. Rob drive a Continental car against h... ther's but crashes. He survives and th... cident straightens out of difficulties. Or do...

Production.—The picture's racing ... s are obviously authentic, but neither its ... thrills nor its sound cast compensates for u... con-tinuity. Joel Lawrence seldom lets u... Rob and Sally Fraser, Allan Dinehart, Jr.... Skip Ward make the most of their chan... but to little avail. There is no emotional ... and the love interest gets dropped by th... side In other words, convenient footag... been achieved at too great a cost.

Points of Appeal.—Title, handy f... and U certificate.

Philip Ri[illegible], managing director, presenting a cheque fo[illegible] television set to S. H. Yeeles, who recently [illegible]ompleted 50 years' service with Robert R[illegible]by, Limited. The presentation was made at t[illegible] annual luncheon given for employees who have completed 25 years' service with the company

REVIEWS—continued

Reissue

Paul Temple Returns

Winart. British (U). Directed by Maclean Rogers. Produced by Ernest G. Roy. Featuring John Bentley, Patricia Dainton and Grey Blake.
6,225 *feet*

RE-ISSUE of the picture originally reviewed in KINE., September 4, 1952. Described as a comedy crime melodrama, illustrating another hectic page from Paul Temple's crowded case book. The original review stated that the film now and then tripped over its own red herrings, but, by and large, it was good fun, if not a great thriller. It had serial-like action and thrills, agreeable, accomplished and popular co-stars, realistic backgrounds and a best-seller title.

YOUR FILMS

—continue[illegible] from page 14

great fu[illegible] Any exhibitor seeking jolly and spectacul[illegible] family entertainment need not look farther [illegible] "Journey To The Centre Of The Earth." [illegible] taking the dough all right.

\+ + +

"TAN[illegible]GO" (Columbia—CinemaScope—French), [illegible]e slave ship melodrama, is not exactly [illegible]ng the Thames on fire. You'd have thought [illegible]h Dorothy Dandridge and Curt Jurgens [illegible]board it would have got somewhere.

\+ + +

THE [illegible]GHBROWS liked "Odds Against Tomorr[illegible] (United Artists), an off-beat crime melodr[illegible] but my grape-vine tells me the "ninep[illegible]s" are fighting shy. It touches on the co[illegible] question, but obviously has a long way to [illegible]efore its takings can match those of "The [illegible]nt Ones" (United Artists).

\+ + +

YOU [illegible] probably heard that the world-wide [illegible]pts of "The Ten Commandments" (Para[illegible]—VistaVision) have reached 90 millio[illegible]llars and that 80 million people have paid [illegible]e it, but the astonishing news is worth repea[illegible] And to think that the long-haired boys [illegible] girls sneered and sniggered at the late Ceci[illegible] DeMille's opus!

OSCAR NOMINATIONS

—continued from page 6

man." Renie. "The Five Pennies." Edith Head "Porgy and Bess." Irene Sharaff.

Best achievement in film editing: "Anatomy of a Murder." Louis R. Loeffler. "Ben-Hur." Ralph E. Winters and John D. Dunning. "North by Northwest." George Tomasini. "The Nun's Story." Walter Thompson. "On the Beach." Lomitas Prods., U.A. Frederic Knudtson.

Best scoring of a musical picture: "The Five Pennies." Leith Stevens. "Li'l Abner." Panama and Frank. Paramount. Nelson Riddle and Joseph J. Lilley. "Porgy and Bess." Andre Previn and Ken Darby. "Say One for Me." Lionel Newman. "Sleeping Beauty." Walt Disney. Buena Vista Film Distribution Co. George Bruns.

Best music score of a dramatic or comedy picture: "Ben-Hur." Miklos Rozsa. "The Diary of Anne Frank." Alfred Newman. "The Nun's Story." Franz Waxman. "On the Beach." Ernest Gold. "Pillow Talk." Frank DeVol.

Best song first used in an eligible picture: "The Best of Everything." Music by Alfred Newman. Lyrics by Sammy Cahn. "The Five Pennies," from "The Five Pennies." Music and Lyrics by Sylvia Fine. "The Hanging Tree," from "The Hanging Tree." Baroda Prods., Warner Bros. Music by Jerry Livingston. Lyrics by Mack David. "High Hopes," from "A Hole in the Head." Sincap Prods., UA. Music by James Van Heusen. Lyrics by Sammy Cahn. "Strange are the Ways of Love," from "The Young Land." C. V. Whitney-Pictures, Columbia. Music by Dimitri Tiomkin. Lyrics by Ned Washington.

Best achievement in sound: "Ben-Hur." MGM Studio Sound Department. Franklin E. Milton, Sound Director. "Journey to the Centre of the Earth." 20th Century-Fox Studio Sound Dept. Carl Faulkner, Sound Director. "Libel!" MGM London Sound Department. A. W. Watkins, Sound Director. "The Nun's Story." Warner Bros. Studio Sound Department. George R. Groves, Sound Director. "Porgy and Bess." Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director, and Todd-AO Sound Department. Fred Hynes, Sound Director.

Best achievement in special effects: "Ben-Hur." A. Arnold Gillespie and Robert MacDonald. Visual Effects. Milo Lory, Sound Effects.

"Journey to the Centre of the Earth." L. B. Abbott and James B. Gordon. Visual Effects. Harry Leonard. Sound Effects.

Documentary production—Features: "The Race for Space." Wolper, Inc. David L. Wolper (Producer). "Serengeti Shall Not Die." Okapia-Film Production. Transocean-Film (German).

Short Subjects: "Donald in Mathmagic Land." Walt Disney. Buena Vista. Walt Disney, Producer. "From Generation to Generation." Cullen Associates. Maternity Centre Assn. Edward F. Cullen, Producer. "Glass." Netherlands Government. George K. Arthur-Go Pictures (The Netherlands). Bert Haanstra, Producer.

Best foreign language picture of the year: "Black Orpheus." Dispatfilm and Gemma Cinematografica (France). "The Bridge." Fone Film (German). "The Great War." Dino De Laurentiis Cinematografica (Italy). "Paw." Laterna Film (Denmark). "The Village on the River." N. V. Nationale Filmproductie Maatschappi (Netherlands).

Best short subjects—Live Action subjects: "Between the Tides." British Transport Films. Lester A. Schoenfeld Films (British). Ian Ferguson, Producer. "The Golden Fish." Les Requins Associes. Columbia (French). Jacques-Yves Cousteau, Producer. "Mysteries of the Deep." Walt Disney. Buena Vista. Walt Disney, Producer. "The Running, Jumping and Standing-Still Film." Lion International. Kingsley-Union Films (British). "Skyscraper." Joseph Burstyn Film Enterprises. Shirley Clarke, Willard Van Dyke and Irving Jacoby, Producers.

Cartoons: "Mexicali Shmoes," Warner. John W. Burton, Producer.

CEA BRANCH REPORTS

—continued from page 6

licity and for the maintenance of a healthy industry, it should be subsidised from Treasury funds.

(2) If the government is convinced that the BFPF is necessary to ensure the quality and quantity of British films produced, consideration must be given to the reduction of payments to the fund. The £3,500,000 said to be required by producers is too high in view of the obvious prosperity of a section of producers and the lack of ability of exhibitors to pay.

(3) To help independent exhibitors keep open, the exemption limit of drawings should be raised to £250.

(4) Levy payments by exhibitors should be geared to exhibitors' quota.

(5) Producers should give a guarantee that any film produced from a specified date will not be sold to TV. If any film which has received payment from the BFPF is sold to television, the amount drawn should be repaid to the fund.

World Refugee Year.—It was reported that no official approach has been made to the association, but the executive had decided that this matter should be left to individual parties.

K. McLaughlin said that in Edinburgh a local approach to make both a collection and show a 20-minute appeal film had been rejected. The individual exhibitors were making their own arrangements.

It was pointed out that collections could be made only with the permission of the magistrates.

New rota.—Dealing with Sunday opening in Glasgow, it was reported from the Glasgow and West of Scotland branch that the suggested new rota to open one in three instead of one in six had been given a good hearing by the magistrates.

Since then, however, NATKE had sent a deputation to the magistrates, who are to consider the union's objections when they have been submitted in writing.

In the meantime, the magistrates have granted the new rota—suggested because of the number of cinema closures—for only two Sundays. They will reconsider the matter later.

Glasgow magistrates had also received a deputation over certain advertising for "X" films. Specific cinemas were named and the town clerk is to warn them to change their outdoor and front-of-house publicity methods. If they do this, no further steps will be taken.

Deputation.—It was stated, during the report from Glasgow and West of Scotland branch, that Mr. Turner and Mr. Salmon had met the deputy town clerk and master of works regarding points in the draft licence.

They had since been told that the licence must be in the name of the manager, despite the request that it should be in the name of some other person.

No reply had, it was stated, been received to their request that the town clerk meet exhibitors before a clause over the width of seats was put in the licence.

Also, a deputation had met the master of works regarding the use of the cinema balcony at children's matinees. This, he told the deputation, was not considered desirable.

Next meeting.—Date of the next meeting will be decided by the executive.

Committee will meet local MPs on tax

PORTSMOUTH. The branch committee is meeting MPs in the area with the object of urging their support for the entertainments tax campaign. This was reported to the monthly meeting, when members were also told that the joint deputation to the Hampshire County Council had been successful in getting a Sunday opening contribution reduction from 6¼ per cent. to 5 per cent. of the gross rating assessment.

The position in Portsmouth, where cinemas are still being closed, will be discussed at the September meeting of the branch.

RENTERS' NEWS

—continued from page 18

Hedison and Jill St. John; Jerry Wald's "Hound Dog Man," starring Stuart Whitman, Fabian, Carol Lynley and Arthur O'Connell: Charles Brackett's "High Time," a musical with Bing Crosby, Fabian and Nicole Maurey; and Martin Rackin's "The Alaskans," an outdoor drama starring John Wayne and Gary Crosby. All these films would be in colour.

The national critics then went to see the special family double-bill programme which opens at the Rialto, Piccadilly, this week—"A Dog of Flanders" starring David Ladd, Donald Crisp and Theodore Bikel and "When Comedy was King," a tribute to the many famous silent screen comedians.

'Last Angry Man' to open at Columbia

COLUMBIA'S "The Last Angry Man," selected for the Royal Film Performance of 1960, will begin its regular West End engagement at the Columbia Theatre, Shaftesbury Avenue, on Tuesday, March 29.

The Royal Film Performance itself will take place on Monday, March 28, at the Odeon, Leicester Square. Prince Philip, the Duchess of Kent and Princess Alexandra will attend.

"The Last Angry Man" has already won a number of honours. In addition to the fine reviews accorded the film by New York critics when it opened there last autumn, the National League of Decency awarded the film its highest classification and added a unique tribute . . . "the self-sacrifice and dedication to humanity which characterised the life of the protagonist are intellectually rewarding as well as heart-warming."

Rank FD to release 'Carthage in Flames'

ITALIAN historical spectacle "Carthage In Flames," filmed in Technirama Super 70 and Technicolor, and starring Rank contract star Anne Heywood, is to be released throughout the British Commonwealth (with the exception of Canada, Hong Kong and Malaya) by The Rank Organisation.

The Lux/Gallone production has already opened in Italy to big business.

Anne Heywood co-stars with France's Pierre Brasseur and Daniel Gelin, Italy's Ilaria Occhini and Paolo Stoppa and Spain's Jose Suarez.

"Carthage In Flames" was directed by Carmine Gallone and produced by Guido Luzzato.

Warner-Pathe's most successful pair

TOMMY STEELE'S light-hearted comedy with music, "Tommy the Toreador," and the Technicolor drama, "A Summer Place," are rapidly becoming Warner-Pathe's most successful releases of recent months.

Reports from the provinces indicate that "Tommy the Toreador" is increasing in popularity week by week, having played to packed theatres throughout the country and establishing itself as a top-ranking favourite with all age groups.

Similarly, "A Summer Place," which has now been on general release for just over two weeks, seems set for an even more successful run in provincial centres.

PREMIERE SET FOR UA's 'DOLL'

United Artists will premiere the Hecht-Hill-Lancaster production "Summer Of The Seventeenth Doll," at the London Pavilion, on March 18.

The film is based on the successful stage play by Ray Lawler, and stars John Mills, Ernest Borgnine, Anne Baxter and Angela Lansbury, with a strong supporting cast, produced and directed by Leslie Norman.

Dino DeLaurentiis title change

"FIVE BRANDED WOMEN" is the final title for Dino DeLaurentiis's World War II drama, starring Van Heflin, Silvana Mangano, Vera Miles, Barbara Bel Geddes and Jeanne Moreau.

Filmed in Italy and southern Austria under the title of "Jovanka and the Others," the multi-million dollar production will be released by Paramount.

Steve Forrest, Carla Gravina, Harry Guardino, Alex Nichol and Richard Basehart also have leading roles in the story of five Jugoslav girls who have their heads shaved for consorting with the Nazis. Based on a novel by Ugo Pirro, the film was directed by Martin Ritt.

'Moment of Danger' going strong

WARNER-PATHE'S sales department claims well above average takings for "Moment of Danger," during its run at the Warner Theatre, Leicester Square.

Throughout the West End showing, this Trevor Howard-Dorothy Dandridge-Edmund Purdom thriller recorded satisfactory business each day.

Filmed on location in Spain, "Moment of Danger" was produced by Thomas Clyde

More Premieres for 'Porgy and Bess'

PREMIERES of Samuel Goldwyn's "Porgy and Bess" have been extended by Columbia to include South America, Europe and the Far East.

Following its European premiere in Munich on April 1, the film is scheduled to be launched in South America with roadshows in Caracas and Buenos Aires. Engagements in Australia and the Far East will follow.

'Pillow Talk' in the money

THE UI comedy, "Pillow Talk," starring Rock Hudson and Doris Day, chalked up one of the highest-ever UI takes on a national circuit in N.W. London.

"Pillow Talk," in colour and CinemaScope, also stars Tony Randall. It is an Arwin production released by UI through RFD.

Preminger signs more

OTTO PREMINGER has signed Peter Lawford and Hugh Griffith to play roles in his screen version of the best-selling novel, "Exodus," ing Paul Newman and Eva Marie Saint, goes into production on March 28, and filmed entirely on location in Israel and United Artists is to release the film.

Eros trade show

EROS will trade show "Gunfire at Gap" at the Hammer Theatre on March 8 at 2.30 p.m.

Filmed in Naturama, the Western st. Ralston, Anthony George and George M

TRADE SHOWS

LONDON

March 7:

Blood and Steel. 20th Century-Fox. John Lupton. Own Theatre. 2.30 p.m.

Alert (U); Songs Over the Vistula. Plato. Crown. 10.30 a.m.

Cash McCall. Warner-Pathe. James Garner. Warner. 10.30 a.m.

March 8:

Gunfire at Indian Gap (U). Eros. Vera Ralston. Hammer. 2.30 p.m.

Bottoms Up. Warner-Pathe. Jimmy Edwards. Warner. 10.30 a.m.

March 9:

The Rise and Fall of Legs Diamond. Warner-Pathe. Ray Danton. Warner. 10.30 a.m.

Three shorts: Greatest Show on Water; The Dawn; Wonders of Gibraltar (re trade show). Columbia. Own. 2.30 p.m.

The Last Voyage (A). MGM. Dorothy Malone. Own Theatre. 10.30 a.m. and 2.30 p.m.

March 10:

Wild Women of Wongo. E. J. Fancey; Frasers River (short). New Realm. Celluloid. 10.30 a.m.

School for Scoundrels. Warner-Pathe. Ian Carmichael. Warner. 10.30 a.m.

Please Don't Eat the Daisies (U). MGM. Doris Day. Own Theatre. 10.30 a.m. and 2.30 p.m.

March 11:

Hell is a City. Warner-Pathe. Stanley Baker. Warner. 10.30 a.m.

MANCHESTER

March 7:

The Stowaway (A). Warner-Pathe. Martine Carol. Deansgate. 10.30 a.m.

March 8:

The Purple Gang (A). Warner-Pathe. Barry Sullivan. Oxford Street Cinema. 10.4 a.m.

March 9:

Bluebeard's Ten Honeymoons (A). Warner-Pathe. George Sanders. Oxford Street Cinema. 10.45 a.m.

March 10:

The Bramble Bush (A). Warner-Pathe. Richard Burton. Theatre Royal. 10.45 a.m.

March 11:

Faces in the Dark (A). Rank. John Gregson. New Oxford. 10.45 a.m.

LATE EXTRAS (LONDON)

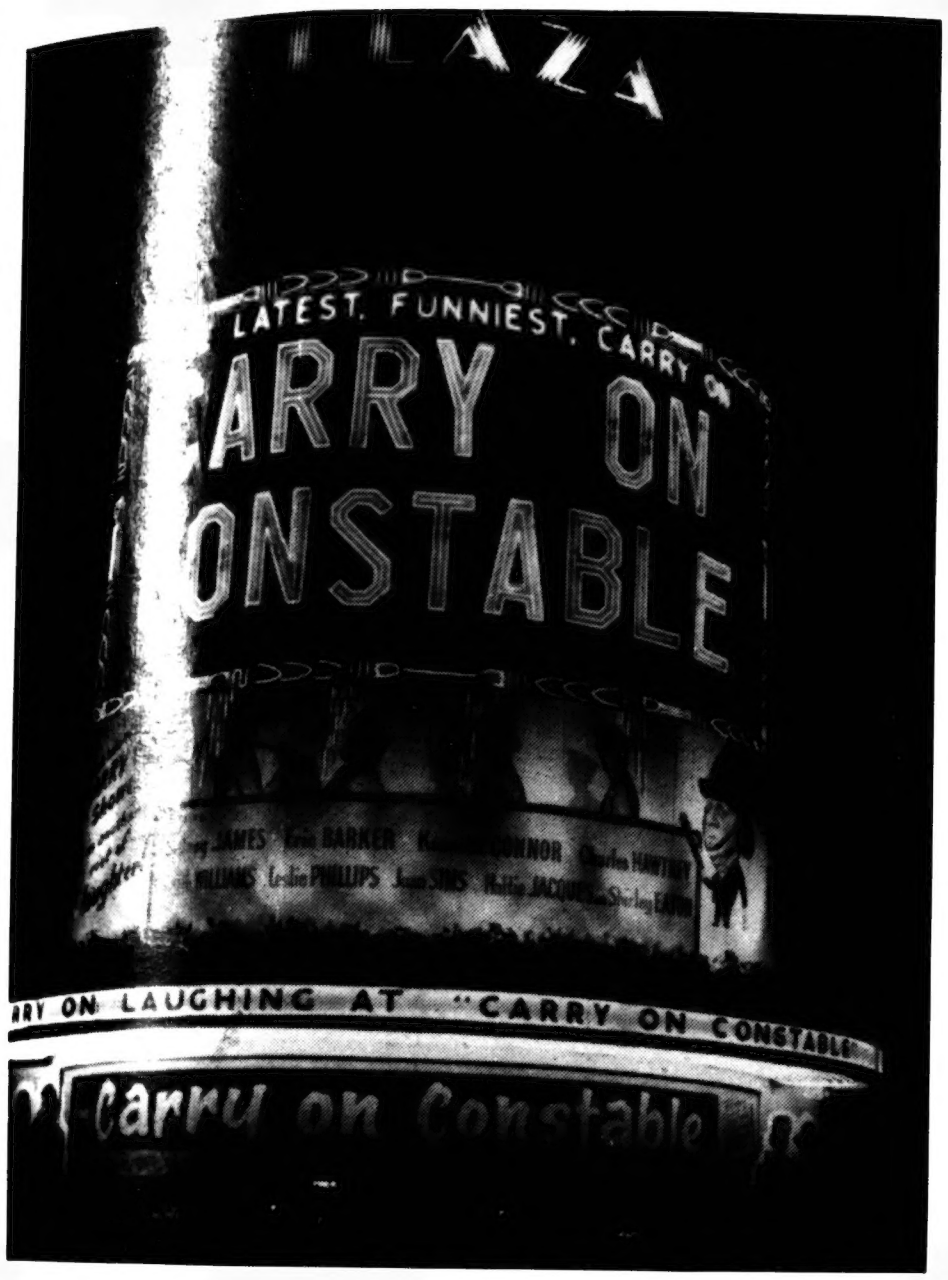
March 3:

Lust of the Vampire (X). Gala. Gia Maria Canale. Gala Royal. 10.30 a.m.

March 4:

Hell Bent for Leather (U). Ran Own Theatre. 2.30 p.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.



TRADITION CARRIED O BY 'CONSTABL

The Peter Rogers production " Carry On Constable," distrib by Anglo Amalgamated, opened to higher box-office figures a Plaza, Piccadilly, than any of the " Carry On " series includi " Carry On Nurse." A packed house gave the comedy a tremendo reception. " Carry On Constable " was directed by Gerald Thomas

Above: St
James; Sid

Levy (chairman Anglo Amalgamated), Shirley Eaton, Sidney James, Mrs. Gerald Thomas, Gerald Thomas (director of the film) and Mrs. Sidney and Mrs. James; Stuart Levy, R. L. Jackson (assistant commissioner C. Dept., New Scotland Yard) and Mrs. Jackson. Below: Colin Lenton Rowe and Shirley Eaton; Stuart Levy, Charles Hawtrey and Miss Sally Levy; Terence Longdon and Helen Curtis

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	...	9d. per word
SITUATIONS WANTED	...	4d. ,, ,,
FINANCIAL	...	1/- ,, ,,
FOR SALE & WANTED	...	1/- ,, ,,
MISCELLANEOUS	...	1/- ,, ,,

Caps. 2d. per word extra. Box Nos. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts).

Kinematograph Weekly, 96-98, Long Acre, London, W.C.2.

Telephone : TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

BBC has following vacancies in Manchester: (a) FILM CAMERAMAN, required to shoot film sequences, both in studios and on location, for all types of output, including full documentary films. Applicants must be experienced in operating sound and silent cameras, both 35mm. and 16mm. in accordance with highest professional standards. They should be fully experienced in interior film lighting both in studios and on location. An interest in sport desirable. Must be prepared to travel in United Kingdom and abroad at short notice, to be away for long periods and to work on occasion without direction. This requires an adequate knowledge of film continuity. Salary £1,230 (possibly higher if qualifications exceptional), rising by five annual increments to £1,580 max. p.a. (b) ASSISTANT FILM CAMERAMAN required to give general assistance to Film Cameraman. Applicants must have good general knowledge of professional film production and cinematography and have practical experience of various types of cameras, both 16mm. and 35mm. Experience in both interior and exterior work essential. Must be prepared to travel in United Kingdom and overseas at short notice and to be away for long periods. Salary £800 (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 max. p.a. (c) ASSISTANT FILM RECORDIST required to assist in operation of mobile and static film recording equipment. Practical and professional knowledge of modern film sound recording techniques, with particular emphasis on magnetic recording, necessary. Some appreciation of acoustic problems of recording sound on interior locations desirable. Keen interest in film production an advantage. Required also to assist in film dubbing theatre sessions. Must be prepared to travel in United Kingdom and overseas at short notice and be away for long periods. Salary £800 (possibly higher if qualifications exceptional), rising by five annual increments to £1,025 max. p.a. (d) FILM ASSISTANT (GENERAL). Men only. Required to co-operate closely with production staff in shooting of interior and exterior film sequences and to assist in deployment of film cameras, dollies, portable lighting gear, etc. Thorough working knowledge of use and characteristics of different types of film cameras essential. Must be prepared to travel in United Kingdom at short notice and to drive film location truck. Salary £800 (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 max. p.a. Ability to drive a car essential for all posts. — Requests for application forms (enclosing addressed envelope, quoting Reference 60G93, K.W., and indicating post applied for), should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

SHIPMAN and King Cinemas, Ltd., have vacancies for experienced Managers. — Applications, with copies of references, should be made to Wellington House, 125 Strand, W.C.2.

CHIEF Projectionist required for market town cinema. — Please reply, with full particulars, to Manager, Palace Cinema, Devizes, Wilts.

BY AUCTION

The Elite and Empire
ASHBOURNE · DERBYSHIRE

Freehold

SALE (IN TWO LOTS)

on Tuesday, March 29th

at The Irongates Hotel, Derby, at 3.30 p.m.

Particulars and conditions of sale from Joint Auctioneers:

HARRIS & GILLOW,
93/95 WARDOUR STREET
LONDON, W.1.
GERrard 2504

W. S. BAGSHAW & SONS
ASHBOURNE
DERBY
ASHBOURNE 22 & 23

Solicitors: **HOWARD, RIGBY & WILLIAMS**
ASHBOURNE, DERBY. Telephone: ASHBOURNE 8 & 571

SITUATIONS VACANT (contd.)

EXECUTIVE Assistant, West End London, required prepare replies heavy correspondence U.K./Continental clients, write reports. Education at least to G.C.E. level. Film industry experience preferred. Fluency French, German advantageous. Salary up to £1,260 p.a. Pension. — Give fullest details, references, D., Box 579, Kinematograph Weekly.

EXPERIENCED AND RELIABLE SECOND OPERATOR WANTED. GROSS WAGE £9 10s. — APPLY AT ONCE FOR INTERVIEW, RITZ CINEMA, POTTERS BAR, MIDDX. TEL. 3819.

CINEMA Manager. — Keen young showman with technical knowledge of projection equipment, etc., wanted for South Yorks. Must have good personality.—Please state age, experience and salary required, to E., Box 580, Kinematograph Weekly.

INSTALLATION and Sales Engineer. Young, single, wanted by small Cinematograph Equipment Agency in the West Indies. Moderate commencing salary according to qualifications, but good possibilities for an energetic enterprising young man to make a good career for himself.—Apply, with details of training, experience, age, etc., in confidence, to G., Box 582, Kinematograph Weekly.

CHIEF of Staff required. Smart appearance, good disciplinarian.—Apply, Manager, Gaumont Theatre, Holloway Road, Holloway, N.7.

LIVE Showman required for Classic Cinema, Eastbourne. — Apply, by letter, Classic Cinemas, 100, Baker Street, W.1.

EXPERIENCED Manager required, under 45, busy London Hall. Essential good references. Publicity-minded. Bonded. Good appearance. — H., Box 583, Kinematograph Weekly.

TRAINEE Manager required. Home Counties. Good appearance. — J., Box 584, Kinematograph Weekly.

SECOND OPERATOR required. Good working conditions. Apply by letter only. — Curzon Cinema, Cheam Road, Sutton, Surrey.

EXPERIENCED Chief Projectionist. Comfortable post, top wages. — Rogers, Coliseum, Cheltenham.

SITUATIONS WANTED

PROJECTIONIST desires position, preview. — "L." 329 Camden Road, N.7.

SCRIPTS, manuscripts typed accurately, efficiently, privately, by former production secretary. — Barnet 0543.

SITUATIONS WANTED (contd.)

MANAGER, 26 years' experience, seeks position, experienced bookings, exploitation, projection, maintenance. 100 p.c. show guaranteed. Salary £10 10s. — B., Box 577, Kinematograph Weekly.

GENT (36), some experience 16mm./35mm., projection and publicity matter, distribution, seeks interesting position in film world. — C., Box, 578, Kinematograph Weekly.

SMART Manager, 49; front house personality; constructive ideas; (Continental cinema experience); qualified projectionist/engineer; desires change; bonded; salary £20 per week; anywhere.—K., Box 585, Kinematograph Weekly.

MANAGER SEEKS CHANGE. LIFE EXPERIENCE, INCLUDING UNIFORM AND BOX. CLASSIC AND INDEPENDENT. BONDED. SMART APPEARANCE. HARD WORKING. CAN WAIT FOR RIGHT APPOINTMENT. — F., BOX, 581, KINEMATOGRAPH WEEKLY.

HIRE

BLIMPED Arriflex, Moy Head, and Edmonton Dolly, for hire, all in perfect condition. Combined Television monitoring system for use with this equipment available, if required.—Phone Slough 21656.

FOR SALE

PAIR 6½in. Super Rosskote Lenses, as new. — Bryce, 16, Lochrin Buildings, Edinburgh.

WANTED

WANTED. — Two S/H Mole Richardson 2kw. Solarspots, with stands.—P.E.C., Ltd., 83 Dean Street, W.1. Ger. 4633.

CINEMA WANTED

SMALL Cinema wanted, anywhere. Open/closed. Rental basis.—"Sunvista," Fleetend, Warsash, Southampton.

OBITUARY

ON February 25, 1960, Thomas Alfred Glover (Tommy Glover), the most dearly loved husband of Kathleen Glover, at University College Hospital.

Display
of exceptiona
finish & distinct n

COLTMAN'S
FOR
FRAMES
STILL and POSTER
BACKGROUNDS
CASES & CABINETS
CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE
LETTER BOARDS

Outright Sale or fully maintained and serviced at low inclusive weekly charge

COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

for
ALL TYPES OF
TIP-UP CHAIRS
CARPETS, CURTAINS
& RENOVATIONS

Contact the actual Manufacturers -
H. LAZARUS & SON Ltd.
49-51 CURTAIN ROAD
LONDON, E.C.2

I must buy for cash this week pairs of
President arc lamps, one pair ersal arc
lamps, one pair Peerless magna British
one pair Zeiss anamorphic len wo pairs
Kalee Series S 3½" lenses. All bove are
to fulfil outstanding orders, ou have
any of them to offer please wr phone or
call to get the best possible pric

C.W.O. only, refunded if goods ret within 14
days of receipt.
SANKEY, PICTUREDROME, ATHER WARKS
Tel.: Atherstone 3210

CLASSIC DISPLAYS LTD
STUDIO AND OFFICES
305-7 UPPER STREET, LONDON, N.1
PHONE: CANONBURY 9401-2

CHANGE TO CLAS IC
THE BEST FRAMES & PUBLICITY COMBINED S /ICE
LUXURIOUS FRAMES, ATTRACTIVE PUBLICIT T A
REASONABLE WEEKLY CHARGE • NO CAPITAL LAY